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Course Profile

English

Grade 11
University Preparation
ENG3U

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• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Spring 2001

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Course Overview
English, Grade 11, University Preparation, ENG3U

Prerequisite: English, Grade 10, Academic

Course Description

This course emphasizes the development of literacy, critical thinking, and communication skills. Students analyse challenging texts from various periods; conduct research and analyse the information gathered; write persuasive and literary essays; analyse the relationship among media forms, audiences, and media industry practices. An important focus is understanding the development of the English language.

Course Notes

The units and specific material suggested in this course profile, reflect an attempt to introduce senior level, university bound students, to significant literary works that reflect major themes in literature, which address alienation, the nature of good, ambition, natural versus supernatural, and the nature of humanity. Students examine both structure and techniques used in a variety of different pieces.

"Short Pieces" is the title used to describe two units that frame the course. The first unit, "Short Pieces: Form and Method", introduces students to basic themes, genres, forms, and devices that will be the foundation of literary analysis. "Short Pieces: Language in Poetry and Media", is positioned at the end of the course to allow students to focus on sophisticated language use in poetry and media.

The two central units, based on analyses of *Frankenstein* and *Macbeth*, draw on knowledge and skills acquired in the first unit. Most of the pieces in Units 1 and 4 were chosen because the central themes complement those in the novel and play. *Frankenstein* and *Macbeth* were chosen as the core texts because of their enduring qualities:

- They have great literary merit.
- They are widely known by students on a superficial "Hollywood" level.
- They strongly appeal to students and continue to have relevance in today's society, dealing with such topics as, greed, genetics, and ambition.
- They contain classical, archetypal, and religious symbolism.
- They explore themes which address the nature of good, natural and supernatural forces, the dilemma between fate and freewill.
- They are the original sources for many allusions and also contain many allusions to other great classical literature, mythology, art, and religion.

In the culminating unit, students apply skills and knowledge developed throughout the course in an individualized study of an independently chosen novel. They demonstrate their achievement of the relevant expectations in an oral presentation, which includes a media component. The focus is a particular theme and a full analysis of the novel as it pertains to the classics in literature. The teacher provides opportunities for conferencing and direction on a regular basis. This represents not only a culmination of the students' work, but also a reflection of the essential structure of the course. The culminating unit provides students with opportunities to demonstrate what the course demonstrates, an examination of key themes and issues across a variety of texts and media.

It is important to introduce the culminating unit tasks to the students at the beginning of the course and to refer to it throughout. Response Journals, Glossary of Terms and Reader's Notes are also introduced in Unit 1 and assist students in their development of the critical and analytical skills they need in the culminating unit. Students should begin independent reading of the core novel, *Frankenstein*, during the first unit.

Activities have been planned in each unit to work towards the Culminating Unit. Many smaller activities have been used more than once to facilitate improvement. The Culminating Unit should be mentioned to students throughout the course to focus their attention on the relevant skills and concepts being developed. Some activities from different units occur simultaneously as with Unit 1 and the reading of the novel study in preparation for the first day of Unit 2.

The teacher works with the library staff and members of the English department to develop the different units in this course. Many resources may be effectively substituted based on availability, student cultural mix, and teacher preference. Teachers need to consider ESL students and students with IEPs when choosing strategies to use in their classrooms.

Throughout the course, students are provided with multiple opportunities to refine their writing skills, with a focus on developing the skills they need in a university setting, regardless of the program they enter. It is important for the teacher to model a variety of organizational strategies for developing writing plans and to provide structure and guidance for the writing process, including self and peer editing and revision. Successful writing depends on students achieving the language expectations relating to grammar and spelling. These can be effectively taught through focused mini-lessons, provided by the teacher as appropriate, addressing gaps identified in student work.

Units: Titles and Times

* Unit 1	Short Pieces: Form and Method	25 hours
Unit 2	Examination of Literary Forms and Issues	28 hours
Unit 3	Exploration of Literary Connections	23 hours
Unit 4	Short Pieces: Language in Media and Poetry	16 hours
Unit 5	Culminating Unit: Pulling it all Together	18 hours

* This unit is fully developed in this Course Profile.

Unit Overviews

Unit 1: Short Pieces: Form and Method

Time: 24 hours

Unit Description

Students review and extend their understanding of literary forms and devices through engagement with a variety of short written and media texts. Students apply their understanding in a variety of writing activities, which provide an opportunity for diagnostic and formative assessment. The teacher uses these activities to plan mini-lessons for necessary language skill improvements. Emphasis is placed on the ability to identify and connect pieces with similar themes. In the final activity of the unit, students produce a polished narrative piece of writing on a chosen theme, and also demonstrate their ability to analyse a sight passage. The introduction of a variety of classics also serves as a brief introduction to the Culminating Unit. The students' investigation of genres and forms ranging from visual art to classic texts provides them with excellent models to build analytical and comparative skills. Research skills and proper MLA bibliography style are used.

Strands & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Overall Expectations: LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MDV.01.

Unit 1 Overview Chart

Cluster	Expectations	Assessment	Focus and Suggested Activities
1.1 Anticipation 360 min	LSV.01, LSV.02, LSV.03, WRV.02, LAV.02, MDV.02, LS1.01, LS1.03, LS2.01, LS3.01, LS3.02, WR2.01, WR2.03, LA2.01	Communication Knowledge/ Understanding Thinking/ Inquiry Application	**Focus: Narrative Poem and Song** Introduction to course and initiation of reading *Frankenstein* Discussion of themes related to anticipation and analysis of theme in a short story Analysis of groups of poems to develop understanding of form, style and devices Extension of study of themes to video and music, with choice of song related to theme presented orally Creation of a poem
1.2 Conscience 300 min	LSV.01, WRV.01, WRV.02, WRV.03, WRV.04, LAV.02, LS2.01, WR1.02, WR1.04, WR2.02, WR3.03, WR4.04, LA2.02	Communication Thinking/ Inquiry Application	**Focus: Non-fiction** Examination of conscience and guilt through the game "Two Truths and a Lie" Reading and analysis of two non-fiction articles about individuals moved by conscience Research on an organization, which addresses issues to the theme Preparation of a non-fiction report accompanied by a brief oral presentation
1.3 Alienation 300 min	LSV.01, LSV.02, WRV.02, WRV.03, LAV.01, LAV.02, MDV.01, LS1.03, LS2.02, LS2.03, WR2.01, WR3.02, LA1.03, LA2.01, LA2.02, MD1.01	Knowledge/ Understanding Thinking/ Inquiry Communication	**Focus: Memoir** Introduction to "freefall" writing and anecdotes Discussion of alienation and how setting can be used to reinforce it Development of found poem based on different settings Analysis of memoirs "Freefall" writing to develop a draft of a personal memoir
1.4 States of Mind 300 min	LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, LAV.01, LAV.02, MDV.01, LS1.02, LS1.04, LS1.05, LS2.02, LS3.01, LS3.02, WR1.02, WR2.01, WR2.02, WR2.04, WR3.02, LA1.01, LA2.01, MD1.01, MD1.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: The Short Story** Discussion of states of mind using visuals Group analysis of short story with theme that addresses states of mind Exploration of language related to states of mind Class analysis of short story and summary of elements with model of Readers' Notes "Freefall" or other writing activity related to the short story Analysis of Gothic short story and further writing Test on literary terms Development of short story outline

1.5 Universal Themes 240 min	LSV.01, LSV.02, LSV.03, WRV.02, WRV.03, WRV.04, WRV.05, LAV.02, WR2.01, WR2.02, WR2.04, WR4.02, WR5.04, LA2.02	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: Polished Piece of Narrative Writing** Group development of themes Choice of focus for written piece: narrative poem, non-fiction, memoir or short story, and discussion in small groups Development of polished piece, including peer editing based on rubric Sight passage test to apply knowledge and skills acquired in this unit

Unit 2: Examination of Literary Forms and Issues

Time: 28 hours

Unit Description

Students use *Frankenstein* as the basis for examination of literary forms and issues. They are introduced to features of the Romantic Movement and develop an understanding of the elements of Gothic as they explore the nature of good, of humanity, of the supernatural, and of ambition. Other genres of the period and key Romantic writers are used to draw comparisons to the author and her work. Literary criticism in its many forms, e.g., video, essay, parody, is used to help students understand the various interpretations of and allusions to the text over the last 180 years. Students also choose one of a set of alternative novels for small group study and through analysis draw parallels and make comparisons to elements of *Frankenstein* and other related literature and media. This leads to the culminating task in which students write a comparative literary essay. Throughout the unit, students are also provided with appropriate opportunities for improving language skills.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Overall Expectations: LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03 WRV.04, WRV.05, LAV.01, LAV.02, MDV.01.

Unit 2 Overview Chart

Cluster	Expectations	Assessment	Focus and Suggested Activities
2.1 Judging a Book by its Cover 210 min	LSV.03, LAV.02, LS3.04, LA2.01, LA2.02, MDV.01, MD1.04	Knowledge/ Understanding	**Focus: Introduction to *Frankenstein* and beginning of Group Novel** Content test on *Frankenstein* Class discussion of covers for differing editions of *Frankenstein* and covers for Group Novel (GN) choices Class discussion based on reading of essay by Pico Iyer on "Perhaps the Best Article on Blurbs I've Written Today" Review of novels provided for GN choices and with volunteers scanning and presenting book talks Choice of novel and initiation of reading

2.2 Group Novel Critical Path 280 min	LSV.01, LAV.02, LS1.03, LA2.01, LA2.02	Knowledge/ Understanding Thinking/ Inquiry	**Focus: Group Schedule for Reading** Students, grouped with those studying the same novel, review Reader's Notes introduced in Unit 1 Group creation of a common critical path for the study of the Group Novel Maintenance of Reader's Notes while reading GN
2.3 Predictions, Foreshadowing, Flashback, and Narration (seven types of plot) 210 min	LSV.01, LSV.02, LSV.03, LAV.02, LS1.04, LS2.01, LS3.01, LA2.01, LA2.02	Thinking/ Inquiry Communication	**Focus: Narrative Voice** Generation of a note on seven types of plot, subplot and literary definitions. Group discussions of narrative elements in *Frankenstein* (the story within the story) GN discussion of opening narrative predictions made in the Response Journals
2.4 Setting and Symbols 140 min	LSV.01, LSV.02, LSV.03, WRV.01, LAV.01, LS1.02, LS1.05, LS2.02, LS3.02, WR1.02, LA1.01	Communication Application	**Focus: Setting and Symbolism** Small group (not necessarily GN Groups) reflection on how the main events are reinforced through settings and symbol, focusing on key aspects such as pathetic fallacy, sublime, dramatic landscapes, allusions, and imagery Student identification of artistic techniques that create sublime atmosphere from a selection of works of art, collected by the teacher, that contain dramatic landscapes followed by presentation of pictures and findings
2.5 Character (archetypes and stereotypes) 140 min	LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, LAV.02, LS1.04, LS2.02, LS3.02, LA2.01, WR1.02, WR2.04	Thinking/ Inquiry Communication	**Focus: Archetypal Partners** Brainstorming of list of archetypal opposites, such as hero/villain or saint/sinner, using movies and/or classic novels Small group role play of Dr. Frankenstein and the Creature and with rest of the group choosing scenarios from GN to have these characters interact, deepening understanding of characters' motivations from both novels Reader's Notes comparison of characters between the two novels for possible links to use in the comparative essay as well as examination of bias and stereotyping

2.6 Theme 210 min	LSV.01, LSV.02, WRV.01, LAV.02, LS1.02, LS2.03, LA2.05, WR1.01, WR1.02, WR1.03	Thinking/ Inquiry Communication	**Focus: Introduction of Literary Comparative Essay using MLA style (5-6 paragraph essay) – comparison between *Frankenstein* and GN.** Brainstorming of themes in general With GN partner narrow to more specific themes related to *Frankenstein* and GN Generation of thesis statements, notemaking, and development of outline for essay Development of draft of essay
2.7 Critiques Comparison: Literary and Movie 210 min	LSV.02, LSV.03, WRV.01, WRV.02, LAV.01, MDV.01, LS2.03, LS3.01, WR1.02, WR1.04, WR2.03, LA1.04, MD1.02, MD1.03	Thinking/ Inquiry Communication	**Focus: Critiques, both Literary and Movie** Reading of a literary critique of *Frankenstein*, the novel, paying careful attention to form, purpose and audience Viewing of a video version of *Frankenstein* and examination of a movie critique of it Judgement of purpose, audience, and effectiveness of literary and movie critiques in Response Journals
2.8 Exemplars 140 min	WRV.04, WRV.05, LAV.01, LAV.02, WR4.01, WR4.02, WR4.03, WR5.03, WR5.04, LA1.04, LA1.05, LA2.07	Thinking/ Inquiry	**Focus: Essay and Standards Comparison** Reading and evaluation of a few first year university essays using a rubric Examination of comparative essay draft using a comparative essay rubric Identification of needs and followed by essay revision
2.9 Literary Essay 140 min	WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, WR1.02, WR1.03, WR2.01, WR2.03, WR2.04, WR3.01, WR3.03, WR4.01, WR4.02, WR4.03, WR4.04, WR5.01, WR5.02, WR5.04, LA1.05	Thinking/ Inquiry Communication Application	**Focus: Peer Revising and Editing** Peer editing and polishing of literary comparison essay within GN group for content Peer editing and polishing of literary essay for essay structure and conventions of language outside the GN group Mini-lesson based on common errors identified by peer editors, followed by further proofreading by a peer Submission of final version of comparative literary essay analysing an aspect of *Frankenstein* and GN

Unit 3: Exploration of Literary Connections

Time: 25 hours

Unit Description

In this unit students explore literary connections through a study of *Macbeth* while preparing for role-play banquet. Connections between the play and the material covered earlier in the course are made as students examine the characters in the play, their motivations and actions, and the consequences. Students examine the connection between human nature and the natural and supernatural world and the nature of tragedy. Students research the historical background for the play and the period in which it was written, as well as traditional food, manners, music, language, décor, costumes and dance. Students explore the use of language and apply their understanding of the social and cultural context for the play as they choose a role and develop a dialogue for the banquet.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Overall Expectations: LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MDV.02.

Unit 3 Overview Chart

Cluster	Expectations	Assessment	Focus and Suggested Activities
3.1 Background: The Scottish Family Tree and the Great Chain of Being 210 min	WRV.01, WRV.05, LAV.01, LAV.02, WR1.02, WR5.01, LA1.02, LA2.05	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: Background to *Macbeth*** Introduction to culminating task: The Banquet Video: *Great Castles of Scotland: Glamis Castle* (or visuals of castles, Scotland, or life in 1600's) Development of note on Chain of Being as social context Library research of social, cultural, and historical context for the banquet presentation using research notes and MLA style bibliography Initial planning of the components for the banquet: music, dance, menu, costume and other details
3.2 "When Shall We Three Meet Again" Act 1 210 min	LSV.01, LSV.02, LSV.03, WRV.02, LAV.01, LS1.05, LS2.02, LS3.02, WR2.04, LA1.01	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: The Language** Choral reading of Act I aloud, followed by discussion of use of iambic pentameter and comparison of language used by the witches - use of verbal contradiction (natural vs. unnatural) pathetic fallacy Soliloquy: Act I, scene *v* – rewriting in modern language and explanation of the relationship between Macbeth and Lady Macbeth and connections between Lady Macbeth and "the Creature" in *Frankenstein* Dramatic Irony – journal response with examples and impact of its use, addition to Glossary Identification of common words and phrases used in the text

3.3 "Is this a dagger, which I see before me..." Act 2 210 min	LSV.01, LSV.02, LSV.03, WRV.02, WRV.03, LS1.01, LS1.02, LS1.03, LS1.04, LS2.02, LS3.02, WR2.01, WR3.01, WR3.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: Characterization** Character Sketch of Macbeth and Lady Macbeth's changing states of mind Brainstorming of symbols, images, and themes introduced including the sleep motif and blood imagery – link to Frankenstein in class discussion Student choice of a character for the banquet and development with a partner of a dialogue using language identified in 3.2 Discussion of Comic Relief and Role of the Fool in the Porter Scene Development of one page supported opinion on "what is a tragic flaw?" (may use Aristotle's "Poetics" on Tragic Flaws and Hegel's Theory of Tragedy)
3.4 "Thy bones are marrowless; thy bones are cold" Act 3 210 min	LSV.02, WRV.02, WRV.03, LS2.02, WR2.01, WR3.01	Knowledge/ Understanding Thinking/ Inquiry Communication	**Focus: Creation of the Monster** Octosyllabics – Hecate's Speech – Preparation of short supported opinion on what creates a monster
3.5 "...for none of woman born..." Act 4 The second prophecy and Macbeth's nature 210 min	LSV.01, WRV.03, WRV.04, LS1.02, WR3.03, WR4.02	Knowledge/ Understanding Thinking/ Inquiry Communication	**Focus: The Nature of Good** Development of a T-chart organizer of the steps from good of both *Macbeth* and the Creature from *Frankenstein* Rehearsal of dialogues for peer formative feedback of language, pronunciation, and context
3.6 "Tomorrow and tomorrow..." Act 5 Solving the riddles 190 min	LSV.01, WRV.03, MDV.02, LS1.04, WR3.01, WR3.03, MD2.01	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: Self-reflection** Identification of five riddles that are solved in the play in Act 5, and selection of one to convert into a 2-5 panel cartoon showing character's inner and outer thoughts Comparison of Macbeth's conversation with the Doctor in Act 5, scene *iii* or his speech in Act 5, scene *v* with the Creature's self-reflection after killing Frankenstein or Frankenstein's speech after finding Elizabeth dead – supported opinion: "Are these characters sympathetic?" "Do we feel pathos or empathy for them?" Further development of dialogues to include an aside expressing a character's inner feelings and thoughts

3.7 Banquet Activity with Historical and Fictional Characters 140 min	WRV.02, LAV.02, WR2.04, LA2.01, LA2.02, LA2.03, LA2.04, LA2.05, LA2.06	Thinking/ Inquiry Communication	**Focus: The Banquet Role-Play** Performance of dialogues, with student feedback of elements of the role-play for content and messages (could invite an audience) Development of a character sketch for the persona represented at the banquet

Unit 4: Short Pieces: Language in Poetry and Media

Time: 16 hours

Unit Description

Students have the opportunity to explore a range of poetry from various periods in English literature representing several poetic styles. They explore the use of language and poetic devices used in current media and the relationship to language used in poetry. Students read and analyse specific poems at poetry stations in small groups, focusing on poetic language. Through an exploration of excerpts from either *Beowulf* or *The Canterbury Tales*, students examine the development of the English language and compare it to language found in innovative poetry. Students write their own poetry and create advertisements based on famous poems. The culminating activity is an in-class essay, in which students select a poem and critically examine it focusing on language and poetic devices. Opportunities for language study are continued as needed.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Overall Expectations: LSV.01, LSV.02, LSV.03, WRV.02, LAV.01, LAV.02, MDV.01, MDV.02.

Unit 4 Overview Chart

Cluster	Expectations	Assessment	Focus and Suggested Activities
4.1 The Writing On The Wall 210 min	LSV.02, LSV.03, WRV.02, LAV.01, LAV.02, MDV.01, LS2.01, LS3.03, WR2.03, LA1.01, LA2.01, LA2.02, MD1.01, MD1.02, MD1.03, MD1.04	Knowledge/ Understanding Application	**Focus: Poetic Language** Introduction of culminating task and review of elements of literary essay with rubric Brainstorming and/or selection of ads from television, radio and print followed by analysis of the language devices (some of which were already studied in Unit 1) creating effective word play in these works, such as alliteration, pun, simile, metaphor and allusion Small group rotation to 5-6 Poetry Stations, at which students analyse a selection of poems linked by form such as ballad, free verse, sonnet, filling out specific Readers' Notes, for analysing poetry on two poems at each station

4.2 Early Poetry 210 min	LSV.01, LAV.01, LAV.02, LS1.05, LA1.01, LA1.02, LA2.03	Communication Thinking/ Inquiry Application	**Focus: Development of the English Language** Reading, listening or viewing an excerpt from either *Beowulf* or *The Canterbury Tales* in a readable but not modern translation Examination of the elements of narrative and poetic devices which have been used in other pieces studied Examination of the elements of early stages of the English language, such as spelling, etymology, pronunciation, grammar, and syntax based on these writings
4.3 Modern Poetry 210 min	LSV.03, WRV.02, LS3.02, LS3.03, LS3.04, WR2.02	Thinking/ Inquiry Application	**Focus: Ever Evolving English Language** Introduction to a variety of modern innovative poets such as e.e. cummings, Michael Ondaatje, William Carlos Williams and Gwendolyn MacEwen Small group examination of the stylistic features that make these poets non-traditional Experimentation with the style(s) of one or more innovative poets studied in class Creation of media work for display incorporating their poem, using design elements to complement the poem
4.4 Creating an Ad 260 min	LSV.01, LAV.01, LAV.02, MDV.01, MDV.02, LS1.01, LA1.01, LA2.03, MD1.04, MD2.01	Thinking/ Inquiry	**Focus: Creating an Ad Based on Poetry** Review of sources of poetry so that students can select a poem for the in-class essay in 4.5. Random selection, in pairs, of a poem out of hat for reading and analysis Creation of a media ad: print, television or radio, to sell an appropriately linked product, (e.g., make-up for "Sonnet 130" by Shakespeare) Partner presentation to the class, involving reading the original poem, analysing it for the class and finally presenting their ad and explaining the connections
4.5 In-class Essay 70 min	LSV.01, LSV.02, LSV.03, WRV.02, LAV.01	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: In-class Essay** Writing of an in-class literary essay based on student's selection of a poem, in which students critically examine the use of language and poetic devices. Students may write about any poems studied in this course or may select one from another source which is appropriate for the task

Unit 5: The Culminating Unit: Pulling it all Together

Time: 18 hours

Unit Description

Students apply the skills and insights they have acquired throughout the course to the study of an novel that is selected independently. This study requires the students to apply the models of analysis studied in Units 1, 2 and 3, and demonstrate this understanding through a portfolio and a presentation. The portfolio is a reflection of the independent research process and includes: Reader's Notes, a resource list, final report, and exploration of theme. The final oral presentation includes a media work.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Overall Expectations: LSV.01, LSV.02, LSV.03, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, LAV.02, MDV.02.

Unit 5 Overview Chart

Cluster	Expectations	Assessment	Focus and Suggested Activities
5.1 Introduction 60 min	LAV.02, WRV.01, LA2.01, WR1.03	Knowledge/ Understanding	**Focus: Independent Novel Study (done concurrent with Unit 2)** Introduction with explanation that the novel study of *Frankenstein* is a model for the student product (See Unit 2) as well as review of timelines, requirements and rubric Identification of the theme of their chosen novel and production of a paragraph stating the reason for the choice of novel
5.2 Process 60 min	LSV.01, LSV.02, LSV.03, WRV.01, WRV.03, LAV.02, LS1.01, LS2.01, LS3.02, WR1.01, WR1.02, WR1.04, WR2.02, WR2.04, LA2.01	Thinking/ Inquiry Communication	**Focus: Reader's Notes (introduced during Unit 2)** Teacher mini-lesson on the structure of Reader's Notes for a novel One entry per week in Reader's Notes covering plot, setting, theme, symbols, style, significant quotations Reader's Notes to be handed in regularly for feedback and included in the portfolio Group Novel exploration, brainstorming, and listing of possible literature, art, and media related to independent novel with list to be included in portfolio
5.3 Identifying theme 140 min	LSV.02, WRV.01, LAV.02, MDV.02, LS2.02, WR1.01, WR1.03, LA2.01, MD2.01, MD2.02	Knowledge/ Understanding Thinking/ Inquiry	**Focus: Theme Development** Group Novel identification and development of theme using Reader's Notes to record ideas for inclusion in portfolio Identification of media work to be created for oral presentation, e.g., videotape, parody, proposal for further study, adaptation, creative writing, visual art, advertisement, brochure

5.4 Research 140 min	LSV.02, WRV.05, LAV.02, LS2.02, LA2.01, WR5.01	Thinking/ Inquiry Knowledge/ Understanding Application	**Focus: Research and Library Skills** Research and note making on a topic of interest, identified in Reader's Notes, e.g., author background, historical issue, symbols or allusions using library resources and the Internet Completion of a proper MLA bibliography which is to be included in the portfolio
5.5 Report 140 min	LSV.02, WRV.02, WRV.03, WRV.04, WRV.05, LAV.02, LS2.03, WR2.02, WR3.03, WR4.01, WR4.02, WR4.03, WR4.04, WR5.04, LA2.05	Communication	**Focus: Report** Development of a report based on the research which examines the connection of the novel with one of the following questions: What influenced the novel? What influence has the novel had on other forms of text, e.g., art, media, drama, or literature? Peer editing of the reports, with editor's comments to be included in portfolio Review of requirements (based on rubric) and planning for oral presentation
5.6 Presentation 450 min	LSV.01, LSV.02, WRV.01, WRV.02, WRV.03, WRV.05, LAV.01, LAV.02, MDV.02, LS2.03, WR1.01, WR1.02, WR2.01, WR2.02, WR2.04, WR3.01, WR5.01, WR5.02, LA1.05, LA2.01, LA2.03, LA2.04, LA2.05, LA2.06, MD2.01	Knowledge/ Understanding Thinking/ Inquiry Communication Application	**Focus: Presentation** Submission of portfolio which contains a) Reader's Notes and list of related items b) Summary of theme c) Research Notes and Bibliography d) Final Report e) Planning notes and/or written piece for presentation Presentation, involving oral component and media component, made either to the class or directly to the teacher Rubric provided below presents more detail on requirements
5.7 Examination 90 min	LSV.01, LSV.02, LSV.03	Knowledge/ Understanding Communication Application	Written exam using a sight passage connecting the novel, the play and a selection of short pieces to a common theme and devices used to emphasize this theme.

Rubric for Final Presentation Part 1: Portfolio

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Literary Analysis **Knowledge/ Understanding** LSV.01, LSV.02, LSV.03, LS1.02, LS1.03, LS1.04, LS1.05, LS2.01 Evidence shown in: - Reader's Notes - Theme Summary - Planning for Presentation	- limited understanding of information, ideas, concepts and themes - limited understanding of relationships among facts, ideas, concepts and themes	- some understanding of information, ideas, concepts and themes - some understanding of relationships among facts, ideas, concepts and themes	- considerable understanding of information, ideas, concepts and themes - considerable understanding of relationships among facts, ideas, concepts and themes	- thorough understanding of information, ideas, concepts and themes - insightful understanding of relationships among facts, ideas, concepts and themes
Written Pieces **Thinking/ Inquiry** WRV.01, WRV.03, WRV.05, WR1.01, WR1.02, WR3.01, WR5.01 Evidence shown in: - Bibliography - Report	- demonstrates limited inquiry skills in research questions and selection of resources cited - demonstrates limited critical and creative thinking skills in the organization and presentation of the report	- demonstrates some inquiry skills in research questions and selection of resources cited - demonstrates some critical and creative thinking skills in the organization and presentation of the report	- demonstrates effective inquiry skills in research questions and selection of resources cited - demonstrates effective critical and creative thinking skills in the organization and presentation of the report	- demonstrates highly effective inquiry skills in research questions and selection of resources cited - demonstrates highly effective critical and creative thinking skills in the organization and presentation of the report

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Rubric for Final Presentation Part 2: Oral Presentation, including Media Component

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Oral Component **Communication** LAV.01, LA1.04, LAV.02, LA2.06 Includes one of: - 15 minute oral presentation to class - 15 minute portfolio presentation	- presentation shows limited organization and use of rhetorical devices, voice projection, gestures, body language, timing and academic language	- presentation shows some organization and use of appropriate choices of rhetorical devices, voice projection, gestures, body language, timing, and academic language	- presentation shows considerable organization and effective use of appropriate choices of rhetorical devices, voice projection, gestures, body language, timing, and academic language	- presentation shows high degree of organization and is enhanced by choices of rhetorical devices, voice projection, gestures, body language, timing, and academic language

Media Component **Application** MDV.02, MD2.01 Includes one of: - 5-minute audio or video - Presentation visuals or materials - Dramatic reading - Other visual representations	- choice of media form has limited effectiveness for purpose and audience - limited command of the media form is evident - limited connections between theme and student experiences are evident	- choice of media form has some effectiveness for purpose and audience - some command of the media form is evident - some connections between theme and student experiences are evident	- choice of media form is effective for purpose and audience - considerable command of the media form is evident - connections between theme and student experiences are clear	- choice of media form is highly effective for purpose and audience - thorough command of the media form is evident - connections between theme and student experiences are clear and compelling

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Teaching/Learning Strategies

A variety of strategies are used to allow students many opportunities to attain the necessary skills for success in this course and at university. Many activities used in the first 4 units are developing skills necessary for success in Unit 5. The teacher uses a variety of whole class, small group and individual activities to facilitate learning.

Whole Class Activities: Due to the historical context and challenging nature of this course, teacher-centred, whole class activities are crucial for establishing necessary depth and challenge. These activities ensure student understanding as each unit progresses. Whole class activities include the following: class discussion, Socratic lessons, brainstorming, modelling of reading and writing strategies such as Reader's Notes, and development of notes and organizers.

Small Group Activities: Group activities provide opportunities for students to extend and clarify their understanding through discussion and focused tasks. Prior to beginning group activities, the teacher selects groups to reflect a collaborative learning model that is heterogeneous. The teacher needs to review successful group practices with the students, e.g., group reporter, group recorder, group leader, and set clear timelines for activities. The teacher actively engages with each of the groups, ensuring that all group members are participating and to assess the contributions made by individuals within the group. Individual accountability is emphasized. The teacher may also use small groups as a vehicle for focused language lessons. Group activities include: brainstorming, discussion, role-playing, oral presentation, development of organizers and plans for writing, collective writing, e.g., found poem, peer editing, jigsaws, reading groups, and dialogue writing.

Individual Activities: Individual activities provide opportunities for students to develop and consolidate their skills while pursuing their own interests and using their own strengths. During independent activities, the teacher has conferences with individual students to direct their research, reading, and interpretation. The teacher can construct "mini-lessons" based on these individual assessments to address gaps in student knowledge. Individual time is used to provide assistance and accommodate students with exceptionalities and to provide individual students with exemplars and models to improve their work.

Teachers utilize the expertise of other teachers in the school to enrich individual activities. Individual activities include: teacher-student conferencing, response journal writing, Reader's Notes, graphic organizers, note-taking, research, oral presentation, use of word processing or presentation software, editing and revision, writing assignments including interior monologue, short narrative, parable, review, critique, descriptive paragraph, literary essay, journal, character sketch, panel cartoon, dialogue, parody, and portfolio presentation.

Assessment & Evaluation of Student Achievement

Assessment is the systematic process of collecting information or evidence about student learning; evaluation is the judgment teachers make about the assessments of student learning based on established criteria. Diagnostic assessment is used at the beginning of a unit to help determine a starting point for instruction. Formative assessment provides information to students, as they are learning and refining their skills. Summative assessments, at the end of units and the course, give students an opportunity to synthesize/apply/demonstrate their learning and the achievement of the expectations. Summative assessments are counted toward the students' final marks.

In order to ensure that assessment and evaluation are valid, reliable, and lead to the improvement of student learning, English teachers must use assessment and evaluation strategies that:

- address both what students learn and how well they learn;
- are based on the four broad categories and descriptions in the Achievement Chart for English;
- are varied in nature, administered over a period of time, and designed to provide students with the opportunity to demonstrate the full range of their learning;
- maintain a balance among all four categories of the Achievement Chart;
- are appropriate for the learning activities used, the purpose of instruction, and the needs and experiences of students;
- are fair to all students;
- accommodate the needs of exceptional students, consistent with the strategies outlined in their Individual Education Plans;
- accommodate the needs of students who are learning the language of instruction;
- ensure that students are given clear directions for improvement;
- promote students' ability to assess their own learning and to set specific goals;
- include the use of samples of students' work that provide evidence of their achievement;
- are communicated clearly to students and parents at the beginning of the course and at other appropriate points throughout the course.

Embedded in this course profile is a wide variety of assessment strategies and tools available to teachers of English: teacher observations, oral presentations, interviews, essays, reports, letters, quizzes, tests, examinations, performance tasks, portfolios, self-assessment, peer assessment, journals, media works, check lists, questions and answers. Many of these assessments can be used for formative assessment by providing students with opportunities for resubmission after they have worked to improve their product, by using self- and peer assessment to help them improve their work, and by using group tasks. However, the final evaluation is the responsibility of the teacher and should be based on individual student performance. Group tasks should allow for individual accountability.

Each unit is developed to end with a culminating activity, which can be used for summative evaluation. A culminating activity provides an opportunity for students to perform, create, or demonstrate significant skills and knowledge. Culminating activities have a real world context, involve higher level knowledge and skills than could be achieved through an isolated application. They establish clear criteria and levels for judging the quality of the performance.

Rubrics focus student attention on the specific knowledge and skills embedded in particular assignments. When they are combined with exemplars of student work, rubrics clarify for students the possible improvements and identify the next steps. Two rubrics are included in the profile, one for the narrative piece, the culminating task for Unit 1, and one for the major project in Unit 5. Many other appropriate rubrics are available in the Grade 9 and 10 English Course Profiles, as well as the other Grade 11 profiles, particularly those for Presentation and Speaking Skills, Media Studies, and English, College Preparation.

Unit 5 was developed so the individual student work can be used as part of the 30% final evaluation. However, recognizing that students need practice in developing exam-writing skills, it is recommended that a final exam form part of the 30% final evaluation. Assessment tasks are also suggested in each of the units, which give students practice and feedback on the types of questions included on the examination such as sight passages and in-class essays.

The student's final percentage grade is based on achievement of the expectations. Learning Skills are recorded separately on the Provincial Report Card. Learning Skills include the ability to work independently, teamwork, organization, work habits/homework, and initiative.

Accommodations

Students with special needs require additional supports to succeed, as identified in Individual Education Plans. Examples of modifications and aids, which may be helpful include:

- Provide step-by-step instructions.
- Help students create organizers for planning writing tasks.
- Advise Special Education staff in advance when students will be working on major assignments.
- Record key words on the board or overhead when students are expected to make their own notes.
- Allow students to report verbally to a scribe (teacher or student) who can then help in note taking.
- Permit students a range of options for reading and writing tasks.
- Timelines may need to be extended to give students more time to process language and put their thoughts into words.
- Where an activity requires reading, provide it in advance.
- Provide opportunities for enrichment.

Students in English as a Second Language (ESL) programs may require additional supports. Some examples of supports include:

- Have students keep a dictionary of terms using first language words.
- Provide reading material in advance.
- Permit the use of a translation dictionary on assessments.
- Provide additional time on assessments for dictionary use and processing language.
- Have the library staff identify resources with appropriate reading level when research is required.
- Advise ESL staff in advance when significant written work will be required.
- Require one-on-one assistance to edit and revise written work.

Resources

Note: The URLs for the websites have been verified by the writer prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Ontario School Library Association *Information Studies: Kindergarten to Grade 12* Toronto: Ontario Library Association, 1999.

Aldiss, Brian, Kurt Vonnegut and Loren D. Estleman. *The Ultimate Frankenstein.* New York: Dell, 1991. ISBN 0440 50353-3

Barrell, B.R.C. and R.F. Hammett ed. *Advocating Change: Contemporary Issues in Subject English.* Irwin Publishing, 2000.

Bennett, Barrie, et al *Cooperative Learning: Where Heart Meets Mind.* Toronto: Educational Connections, 1991. p. 268-273

Bloom, Harold, ed. *Mary Shelley.* (Modern Critical Views). New York: Chelsea House, 1985. 0-87754-619-3

Branagh, Kenneth. *Mary Shelley's Frankenstein,* (1994). Kenneth Branagh, Robert De Niro.

Calvino, Italo. translated by Patrick Creagh. "Cinema and the Novel: Problems of Narrative." *The Uses of Literature*. New York: Harcourt Brace Jovanich, 1986. 0-15-193205-0

Chud, Larry ed. *Coping with the New Curriculum* Toronto: OSSTF Educational Services Committee, 1999. ISBN 0-920930-59-X

Costello, Catherine, et al. "Seven Major Types of Plot." in Contacts: *Teaching Communications Across the Curriculum.* Toronto: OSSTF, 1997. p. 90

Dickens, Charles. "The Black Veil" *Pre-twentieth Century Short Stories.* Trowbridge, England: Hodder and Stoughton, 1999. ISBN 0-040-73742-5

Frankenstein: The Modern Prometheus. U.S. National Library of Medicine. – www.nlm.nih.gov/hmd/frankenstein/frankhome.html
Mounted for museum exhibition – extensive selection of artworks reproduced

Frankenstein – http://www.georgetown.edu/irvinemj/english016/franken/franken.html

Frankenstein – http://us.imdb.com/M/title-substring?frankenstein

Frankenstein Mailart
http://www.cityu.edu.hk/ls/research/frankenstein/index.htm
Includes Haiku poems and limericks written by Hong Kong secondary students about Frankenstein

Fussell, Paul. *Poetic Meter and Poetic Form*, revised. ed. New York: Random House, 1979. 0-394-32120-0

Iyer, Pico. "Perhaps the Best Article on Blurbs I've Written Today." *Classical Tropical: Essays from Several Directions*, (1995). pp. 265-268. 0-679-77610-9

Kaplan, Charles and William Anderson, eds. *Criticism: Major Statements,* 3rd ed.. New York: St. Martin's, 1991. 0-312-03502-0

LePan, Don. *The Broadview Book of Common Errors in English: A Guide to Righting Wrongs.* Broadview Press, 2000. 1-55111-205-1

Milton, John. *Complete Poems and Major Prose,* Merritt Y. Hughes, ed. New York: Odyssey, 1957.

Mittermaier, Katherine. "Evil and Underlying Unknowability." *Prize Winning Essays II: English Literature.* Peterborough: Trent University Academic Skills Centre, 2000. ISBN 1-894674-04-9

Modern Stories in English. Ed. W.H. New and H.J. Rosengarten. Toronto: Copp Clark Pitman Ltd., 1991. ISBN 0-7730-5127-9

O'Farrell, Kelly. "Enemy Aliens in North America." *Prize Winning Essays II – History* Peterborough: Trent University Academic Skills Centre, 2000. ISBN 1-894674-04-9

Phillips, Max. "The Mask." in David Booth's *ABC'S of Creative Writing*. p. 127 Toronto: Globe/Modern, 1981. 088996-048-8

Polanski, Roman. *Macbeth.* Columbia Pictures Industries, Inc., 1986 (1971).

Ryan, D.W.S. and Rossiter, T.P., eds. *Literary Modes*. Jesperson Press, 1983. ISBN 0-920502-11-3

Serebryakov, Nikolai. *Macbeth.* Moscow: Shakespeare Animated Limited Soyuzmultifilm Christmas Films.

The Literary Gothic – http://www.litgothic.com/Authors/authors.html
- a thorough timeline of Mary Shelley's life with links to other pages in the Literary Gothic site – includes links to full text of contemporary reviews of *Frankenstein*

Shelley, Mary Wollstonecraft. *Frankenstein or the Modern Prometheus*. Edited with variant readings an introduction and notes by James Rieger. New York: Bobbs-Merill, 1974. 0-672-51457-5; 0-672-61020-5 (pbk.)

Shelley, Mary Wollstonecraft. *Frankenstein or the Modern Prometheus*. With an Afterword by Harold Bloom. Toronto: Penguin, 1994. 0-451-52336-9

Shelley, Mary Wollstonecraft. *Frankenstein or the Modern Prometheus*. Edited by D.L MacDonald and Kathleen Scherf. Broadview Literary Texts, 1999. 1-55111-308-2 (Contains extensive appendices with related readings from the period, as well as the changes made for the later editions.)

Shelley, Mary. "Fantasy in the Gothic Novel: *Frankenstein or The Modern Prometheus*" in Literary Modes. ISBN 0-920502-11-3

Shelley, P. B. "Mont Blanc." in *Oxford Anthology of English Literature. Volume II,* p. 410-415. LCCN 72-92355 9 –also widely available)

Summers, Merna. "The Skating Party." *New Worlds: A Canadian Collection of Stories with Notes* ed. John Metcalf. Toronto: McGraw-Hill Ryerson Limited, 1980. ISBN 0-07-077989-9

Vanier, Jean. Becoming Human. Toronto: Anansi, 1998. 0-88784-631-9 – companion piece to *Frankenstein* – see chapter on "Loneliness"

Vaughan, William. *Romantic Art.* New York: Oxford University Press, 1978. ISBN 0-19-519981-2

Wells, H.G. "The Door in the Wall." in *Man and His World.* Malcolm Ross and John Stevens. Toronto: J.M. Dent & Sons, 1961. p. 95 – 112

We Animals: Poems of Our World. edited and with essays by Nadya Aisenberg. San Francisco: Sierra Club Books, 1989. 0-87156-679-6; 0-87156-685-0 (pbk)

Videos

Castles of Scotland. ASIN 1569382263

Polanski, Roman. *Macbeth.* Columbia Pictures Industries, Inc., 1986 (1971).

Frankenstein Movies (limited list – there are many more)

1. Frankenstein (1931)
2. Frankenstein (1910)
3. Frankenstein (1994)
4. Mary Shelley's Frankenstein (1994)
5. Frankenstein - 1970 (1958)
6. Frankenstein 80 (1972)

Other possible texts for novel study could include:
Alias Grace by Margaret Atwood
I, Robot by Isaac Asimov
Northanger Abbey by Jane Austen
Wuthering Heights by Charlotte Bronte
Obasan by Joy Kagawa
Slaughterhouse Five by Kurt Vonnegut Jr.
Dracula by Bram Stoker
The Picture of Dorian Grey by Oscar Wilde
For additional resources see those listed with each activity.

OSS Considerations

Throughout the course, opportunities are provided for the use of technology. These include the use of word processing and presentation software as well as research using the Internet.
Opportunities are also provided to address issues related to violence prevention, bias, and stereotyping.

Coded Expectations, English, Grade 11, University Preparation, ENG3U

Literature Studies and Reading

Overall Expectations

LSV.01 · read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language;

LSV.02 · demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on novels and poems;

LSV.03 · describe the elements of style in texts from various periods, and analyse their effects.

Specific Expectations

Understanding the Meaning of Texts

LS1.01 – analyse and interpret information, ideas, themes, and arguments in print and electronic texts (e.g., write a paper analysing a theme in a novel; explain explicit and implicit claims made in a persuasive essay);

LS1.02 – select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments (e.g., analyse and describe the organization of an argument in a literary essay; identify the target and explain the criticism in a work of satire);

LS1.03 – select and use a range of effective reading strategies (e.g., make, adjust, and defend predictions while reading a novel; adjust reading pace as the complexity of a text changes; reread a text closely to relate repeated images to a theme);

LS1.04 – compare their own ideas, values, and perspectives with those expressed or implied in a text (e.g., analyse the thinking and response of a fictional character in a crisis and compare them with their own probable reactions; debate two different interpretations of a literary work using specific references to the text to support their arguments);

LS1.05 – explain the influence of social and historical values and perspectives on texts and the interpretation of texts (e.g., relate the social values in a period such as the Industrial Revolution, the Second World War, or the 1960s to a literary work from that period; compare a historical and a contemporary critique of a literary work).

Understanding the Forms of Texts

LS2.01 – analyse and explain how key elements of the novel and poetic forms influence their meaning (*intensive study*) (e.g., assess the effect of an author's choice of narrator in a novel; analyse the relationship between character revelation and theme or message in a dramatic monologue);

LS2.02 – analyse how elements of literary forms other than novels and poetry are used to enhance meaning (*extensive study*) (e.g., compare a parody with the original text to understand the author's purpose; explain how the conflict and characterization in a short story enhance its social commentary);

LS2.03 – analyse how elements of non-fiction forms influence their meaning (e.g., explain how the pattern chosen to organize an argument is related to the content and purpose of the work).

Understanding the Elements of Style

LS3.01 – analyse how language and syntax are used in texts to create a voice appropriate to the purpose and audience (e.g., compare essays by two authors on a similar theme or topic and determine how each author creates a personal voice; describe how diction is used to establish voice in the opening chapter of a novel);

LS3.02 – describe how authors use rhetorical and literary devices, such as pun, caricature, cliché, hyperbole, antithesis, paradox, wit, sarcasm, and invective, to enhance the meaning of texts (e.g., explain how paradox is used to deepen meaning in poetry; assess the effectiveness of rhetorical devices used to emphasize the social criticism in a satirical essay);

LS3.03 – analyse the effect on the reader of authors' choices of language, syntax, and literary and rhetorical devices by examining their own and others' interpretations of the style of texts;

LS3.04 – explain how authors and editors use design elements to organize content and help communicate ideas (e.g., discuss how the captions for illustrations could be written to achieve either a comic or a serious effect; explain the choice of photographs used in a biography).

Writing

Overall Expectations

WRV.01 · use a variety of print and electronic primary and secondary sources to gather and assess information and develop ideas for writing;

WRV.02 · select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;

WRV.03 · use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 · revise their written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;

WRV.05 · edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Generating Ideas and Gathering Information

WR1.01 – investigate potential topics by posing questions, identifying information needs and purposes for writing, and developing research plans to gather information and ideas from primary and secondary sources (e.g., consult a CD-ROM or on-line database to find information for an essay on a theme in a work studied; search library on-line catalogues to determine the availability of an author's works);

WR1.02 – organize and analyse information, ideas, and sources to suit specific forms and purposes for writing (e.g., group information and ideas to focus on key concepts for an essay; create a pattern of imagery for writing a sonnet);

WR1.03 – formulate and refine a thesis, using information and ideas from prior knowledge and research (e.g., develop a thesis for an analysis of a satirical novel; integrate information and ideas acquired from a variety of sources for a personal essay on a topic or issue);

WR1.04 – evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience.

Choosing the Form to Suit the Purpose and Audience

WR2.01 – demonstrate an understanding of the uses and conventions of various forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries (e.g., write a personal essay on a current issue; write an academic essay analysing the themes or imagery of literature studied; write a film review for the school newspaper);

WR2.02 – select and use an appropriate form to produce written work for an intended audience and purpose (e.g., write a poem about being Canadian for a reader in another country; write a report for an academic audience on the historical context of a literary work studied);

WR2.03 – analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;

WR2.04 – select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing (e.g., use colloquialisms to establish an authentic voice for a character in a short narrative; use an appropriate voice in an academic essay on a work of literature).

Organizing Ideas and Information in Written Work

WR3.01 – apply knowledge of essay structure to organize short essays or critiques, using:

- an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay;
- a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea;
- a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;

WR3.02 – select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations (e.g., use flashbacks to present background information in a short story; use extended metaphor in a poem; use a storyboard to establish sequence in a scene from a literary work);

WR3.03 – use organizational patterns such as classification, definition, cause and effect, and chronological order to present information and ideas in essays, reviews, and summaries.

Revising Drafts

WR4.01 – revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images (e.g., combine several ideas from an early draft to form a controlling idea for an essay; change the order of images in a poem to enhance the emotional impact);

WR4.02 – revise drafts to improve clarity of expression (e.g., find specialized or academic vocabulary in reference resource materials to replace vague or inaccurately used words; review the use of active and passive verb voice in formal writing);

WR4.03 – revise drafts to refine voice in written work (e.g., highlight pronouns to check for consistent use of person in an academic essay; read a passage aloud to listen for a distinctive voice; change the direct speech of characters in a short story to reflect their different personalities; examine writing for use of inclusive and anti-discriminatory language);

WR4.04 – revise drafts to incorporate researched information, ideas, and quotations accurately, ethically, and consistently (e.g., incorporate researched information by using parenthetical referencing according to acceptable research methodology; use appropriate words and phrases to introduce borrowed information and ideas; create charts, graphs, or diagrams to incorporate information from research).

Editing, Proofreading, and Publishing

WR5.01 – cite researched information, ideas, and quotations according to acceptable research methodology (e.g., cite sources using a recognized style such as that of the Modern Language Association [MLA] or the traditional footnote/endnote system known as the Chicago style; use parenthetical referencing; create bibliographies);

WR5.02 – produce, format, and publish written work, using appropriate technology to share writing with intended audiences (e.g., adapt an electronic template for the title page of an academic essay; use effective computer graphics, fonts, and typefaces to format a short story for a literary magazine);

WR5.03 – compare their current writing skills with those required in a variety of university programs and occupations and make action plans to address identified needs (e.g., review samples of their own writing to identify strengths and weaknesses);

WR5.04 – edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below:

- ❑ Grammar and Usage: use parts of speech correctly and in a consistent manner in writing (e.g., use the possessive case to modify a gerund);
- ❑ Grammar and Usage: communicate complex ideas using a variety of sentence structures (e.g., use coordination and subordination for emphasis and to improve clarity; use parallelism and balance as an aid to clarity);
- ❑ Grammar and Usage: use pronouns correctly, with particular emphasis on personal, relative, and reflexive pronouns;
- ❑ Grammar and Usage: use verb tenses appropriately and correctly (e.g., use the present perfect tense when expressing general truths, when writing about literature, and when summarizing an author's views; use the past perfect tense to express an action already completed at some specific time in the past);
- ❑ Grammar and Usage: use active and passive verb voice effectively to suit purpose and audience (e.g., use the active voice for clarity of expression; recognize the function of the passive voice as used in history and the sciences);
- ❑ Grammar and Usage: use parallel structures correctly and for rhetorical effect (e.g., express equal ideas in the same grammatical form, balancing single words with single words, phrases with phrases, clauses with clauses; use parallel structure in the paragraphs of an essay for clarity and emphasis);
- ❑ Grammar and Usage: show understanding that grammar may be used unconventionally for a particular effect in advertising, poetry, and for characterization in fiction and drama;
- ❑ Spelling: demonstrate an understanding of a wide range of spelling patterns, rules, and strategies by recognizing and correcting their own and others' spelling errors (e.g., understand the conventions of Canadian, British, and American spelling; recognize difficulty in spelling words ending in *cede*, *ceed*, and *sede*);
- ❑ Spelling: spell correctly specific historical, academic, and literary terms used in course materials;
- ❑ Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling (e.g., understand the limitations of electronic spell checkers; use dictionaries when in doubt about spelling);
- ❑ Punctuation: use punctuation correctly and thoughtfully to clarify meaning, to show the grammatical relationships between words, and to add emphasis;
- ❑ Punctuation: use commas correctly with restrictive and non-restrictive words, phrases, and clauses;
- ❑ Punctuation: introduce and punctuate long quotations correctly in the body of an essay.

Language

Overall Expectations

LAV.01 · apply knowledge of the development of the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write, and speak effectively;

LAV.02 · use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in panel discussions, speeches, and group presentations.

Specific Expectations

Developing Vocabulary and Knowledge of Language Structures and Conventions

LA1.01 – apply a variety of strategies to extend vocabulary while reading, with an emphasis on understanding the denotation, connotation, and pronunciation of words (e.g., discuss diction in a poem or novel to explore personal and historical connotations; use knowledge of phonetics to pronounce words they are not used to seeing in print);

LA1.02 – identify and describe the major influences in the development of the English language (e.g., Angles, Saxons, and Jutes; Vikings; Romans; the Norman Conquest of England; the invention of the printing press; colonialism; mass literacy; computer technology; the influence of other languages; the global use of English);

LA1.03 – apply knowledge of prefixes, suffixes, and roots to expand vocabulary (e.g., use an etymological dictionary to identify the original and expanded meanings of words);

LA1.04 – identify specialized and technical language appropriate to academic discussion and use it with precision in oral and written work;

LA1.05 – recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar, usage, spelling, and punctuation, as prescribed for this course (e.g., consult recognized style guides for information about language conventions).

Developing Listening and Speaking Skills

LA2.01 – communicate orally in large and small groups for a variety of purposes, with a focus on listening for main ideas and significant supporting details; clarifying and extending the ideas of others; using appropriate academic and theoretical language; and evaluating implicit and explicit ideas using criteria such as relevance, accuracy, and bias;

LA2.02 – communicate orally in group discussions, applying such skills as the following: fulfilling roles as required; preparing for discussion; contributing additional and relevant information; asking questions to extend understanding; making notes to track the discussion; completing assigned tasks for the group; working towards consensus; and accepting group decisions when appropriate;

LA2.03 – use critical listening skills to analyse the content of oral presentations (e.g., assess the validity and persuasiveness of explicit and implicit arguments and the truth of conclusions; make inferences and detect assumptions, omissions, and biases; write a synopsis or review using criteria such as coherence, relevance, and logic);

LA2.04 – analyse elements of oral presentations and assess how effectively they are used (e.g., transition words and phrases, level of language, body language, handouts, visual aids, and opportunities to clarify information or answer questions);

LA2.05 – plan and prepare presentations by researching information and ideas; organizing material; selecting language appropriate to the topic, purpose, and audience; and rehearsing and revising;

LA2.06 – use techniques of oral presentation to communicate effectively, with a focus on coherent organization; correct grammar and sentence structure; the use of rhetorical devices such as anecdote, rhetorical questions, short emphatic sentences, and repetition; and the use of voice projection, gestures, body language, timing, visual aids, and technology;

LA2.07 – compare their current oral communication knowledge and skills with those required in a variety of occupations and university programs and make an action plan to address identified needs.

Media Studies

Overall Expectations

MDV.01 · demonstrate an understanding of a variety of media texts, audiences, and industry practices by analysing representations, forms, and techniques in media works;

MDV.02 · demonstrate an understanding of the relationships among form, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues examined in this course.

Specific Expectations

Analysing Media and Media Works

MD1.01 – demonstrate critical thinking skills by identifying bias and by analysing explicit and implicit messages in media works (e.g., explain the effect of images used in a film; identify the perspective of a newspaper or magazine);

MD1.02 – explain how the form, technique, style, and language of a variety of media forms create meaning (e.g., compare the coverage of a current event by newspapers, radio, television, and Internet websites);

MD1.03 – analyse the relationship between media works and their audiences (e.g., prepare for a panel discussion on how advertising campaigns target different audiences; identify the demographic profile of the target audience for a television show or radio station and assess how the content and advertising match the audience);

MD1.04 – explain the relationship among media works, media industry practices including marketing and distribution methods, and media industry codes and government regulations (e.g., explain the use of media to launch a new product line).

Creating Media Works

MD2.01 – design or create media works based on ideas, themes, and issues examined in this course (e.g., create media works based on a theme from literature, using available resources; write dialogue for a commercial to promote sales of a novel; create a promotional campaign to sell the same idea or service to two or more different audiences);

MD2.02 – use knowledge of the relationships among form, purpose, audience, and production options to explain choices made in the design or production of media works (e.g., present media works to peers and explain solutions to problems encountered during the production process).

Unit 1: Short Pieces: Form and Method

Time: 25 hours

Unit Description

Students review and extend their understanding of literary forms and devices through engagement with a variety of short written and media texts. Students apply their understanding in a variety of writing activities, which provides an opportunity for diagnostic and formative assessment. Emphasis is placed on the ability to identify and connect themes. In the final activity of the unit, students produce a polished narrative piece of writing on a chosen theme, and demonstrate their ability to respond to a sight passage. Various interpretive strategies are presented with an emphasis on links to the novel study in Unit 2, the play study in Unit 3, poetry and media in Unit 4, and Unit 5 or Culminating Unit.

Sequence of Activities: for details on expectations, tasks and assessment see the Unit Overview Chart in the Course Overview.

Activity Titles (Times + Sequence)

Activity 1.1	Anticipation	360 minutes
Activity 1.2	Conscience	300 minutes
Activity 1.3	Alienation	300 minutes
Activity 1.4	States of Mind	300 minutes
Activity 1.5	Universal Themes	240 minutes

Unit Planning Notes

- Review the activities and identify the stories, poems and other literary forms that are used as suggestions. In most cases, the activities are generic and will work with other choices as well. Teachers are encouraged to use what they know and have on hand.
- Plan the process for student editing of written work, creating checklists where possible directly from the specific expectations for the course.
- Consult with the library staff regarding additional resources, especially visual and other media pieces.
- Review the assessment tasks and plan the approach for using them as diagnostic tools, as well as to provide early formative feedback to the students.
- As the unit progresses, collect examples of student work to be used as exemplars (with permission) for future classes.
- Develop a checklist to be used for editing based on the grammar and usage, spelling and punctuation requirements listed in WR5.04.

Activity 1.1: Anticipation

Time: 360 minutes

Description

These first classes serve as a review of the basic elements of the narrative and literary devices studied in English, Grade 10, Academic and as an introduction to the structure and focus of this course. Reading a variety of forms, and writing in response, both on a reflective and analytical level, is the focus for these lessons. The four central themes of the unit are introduced. However, this activity centres on themes that address the topic of anticipation.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Learning Expectations

LSV.01 - read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language;
LSV.02 - demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on novels and poems;
LSV.03 - describe the elements of style in texts from various periods, and analyse their effects;
WRV.02 - select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
LAV.02 - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in panel discussions, speeches, and group presentations;
MDV.01 - demonstrate an understanding of a variety of media texts, audiences, and industry practices by analysing representations, forms, and techniques in media works;
LS1.01 - analyse and interpret information, ideas, themes, and arguments in print and electronic texts;
LS1.03 - select and use a range of effective reading strategies;
LS2.01 - analyse and explain how key elements of the novel and poetic forms influence their meaning (intensive study);
LS3.01 - analyse how language and syntax are used in texts to create a voice appropriate to the purpose and audience;
LS3.02 - describe how authors use rhetorical and literary devices, such as pun, caricature, cliché, hyperbole, antithesis, paradox, wit, sarcasm, and invective, to enhance the meaning of texts;
WR2.01 - demonstrate an understanding of the uses and conventions of various forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries;
WR2.03 - analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;
LA2.01- communicate orally in large and small groups for a variety of purposes, with a focus on listening for main ideas and significant supporting details; clarifying and extending the ideas of others; using appropriate academic and theoretical language; and evaluating implicit and explicit ideas using criteria such as relevance, accuracy, and bias;
MD1.02 - explain how the form, technique, style, and language of a variety of media forms create meaning.

Planning Notes

- Collect a series of objects, songs, clothing, and novels considered classics, which have a personal connection to the teacher to encourage students to choose in the same manner.
- Collect short stories, poems, songs, articles, and videos, which illustrate the themes related to anticipation or expectations. See Resources. When using videos as films, follow school or board policy about copyright.
- Develop focus questions for a review and extension of elements of the narrative and literary/poetic devices appropriate for Grade 11 University Preparation.
- Develop Response Journal topics or use suggestions given in the Teaching/Learning notes.
- Compile a list of literary/poetic/media terms as a beginning for the Glossary of Terms.

Prior Knowledge & Skills

- Basic knowledge of narrative elements and literary devices from English, Grade 10, Academic.
- Skills in writing personal response and literary analysis from English, Grade 10, Academic.

Teaching/Learning Strategies

1.1.1 Student Activity: As a class, brainstorm examples of classics in television, movies, music and books. Then, in small groups students choose what they think are their best examples of classics and develop a list of criteria for identifying a classic. Each group reports on their criteria and examples. Individually write a short piece on the nature of a classic.

Teacher Facilitation: Introduce the course and explain the focus is on a study of the classics and the development of writing skills as preparation for university courses. Begin the brainstorming by asking "What is a classic?" and "What are some examples of classics?". If necessary, provide examples to get things started, such as Levi's jeans, Star Trek the original series, Pink Floyd "Dark Side of the Moon" or *Lord of the Flies* and *Romeo and Juliet*, and then record the ideas generated. Set up the groups, review group work protocol, assign the group task, and circulate to ensure groups remain on task and moderate the report backs. Assign the diagnostic writing task and provide anecdotal feedback.

1.1.2 Student Activity: Review the course outline and requirements. Review feedback on their writing and identify areas needing improvement. Begin reading *Frankenstein*.

Teacher Facilitation: Present the course outline, the nature of ongoing activities (Response Journal, Glossary of Terms, and Reader's Notes), and the means of assessment and evaluation. Introduce the course philosophy, overview of units, and the independent work that will be required as students prepare for the Culminating Unit. Indicate the need to read *Frankenstein* before the start of Unit 2. Review writing process and outline the approach for writing, editing and revising using their initial piece as an example.

1.1.3 Student Activity: Review the outline for Unit 1. View visuals and participate in a class discussion of incidents in life which involve anticipation, including those dreaded, those with surprising results, and those which are disappointing. Develop note on the nature of themes.

Teacher Facilitation: Introduce the focus for Unit 1 and outline the activities. Present visuals and initiate the class discussion with questions related to student expectations for the course and for their year. The beginning of the semester is filled with anticipation of different kinds depending on the students' success in English; the prom, concerts, and graduation are also events which involve anticipation and expectation for students. Facilitate the development of a note on theme, and its development, using examples of themes relating to anticipation.

1.1.4 Student Activity: Read the short story "The Stolen Party" and answer questions.

Teacher Facilitation: Provide questions for the story to review the elements of the narrative and appropriate literary devices while focusing primarily on techniques of theme development. This review will serve as an introduction to the thematic study for this activity.

1.1.5 Student Activity: Working in small groups, read a selection of poems and songs and complete the activities related to form, style, and devices. Participate in the class discussion of the different choices available and used by authors who all examine themes related to the topic of anticipation. Add appropriate terms to their Glossary and write in their Response Journals based on a teacher and/or student-selected topic. Begin a search for a song illustrating this common theme in preparation for 1.1.6.

Teacher Facilitation: Introduce the first use of Glossary of Terms and the Response Journal. Provide stations or group packages of poems and songs, which review and expand understanding of poetic forms, writing styles, and devices (possible groupings include narrative, sonnet, lyric, free verse, imagery, extended metaphor, euphony, cacophony). Provide focus questions for student groups to answer for each piece. Remind students of effective reading strategies for poems. These are narrow in focus as each poem is examined for only one or two points. Lead the discussion comparing the poems and songs focussing on the authors' choices of form, language, and style. Though the poems differ in many areas, they are common in that they address anticipation or expectation in life. Response Journal topic might include: Do we set children up for disappointment? Do we do a disservice by teaching children they can do anything if they put their minds to it, given the complex and difficult realities they will face? Are the values of greed and popularity destroying or challenging our society? Ask students to find a song which illustrates the theme present in the short story.

1.1.6 Student Activity: View Ray Bradbury's *The Electric Grandmother* or another video, and discuss the methods used in film or television to illustrate thematic topics and how they differ from literary/poetic devices. Add to their Glossary of Terms using personal examples for illustration. Listen to or read a poem and a song inspired by the poem, and the accompanying video, if available, for poetic and stylistic devices used for thematic purposes, but different audiences, e.g., T.S. Eliot's "Love Song of J. Alfred Prufrock" and Crash Test Dummies' song "Coffee Spoons". Examine the similarity in theme, while contrasting the devices and styles used and the authors' intended audiences. Identify these differing audiences (early 20th century readers versus late 20th century listeners). Create a graphic organizer to compare the devices used in short stories, poems, songs, and videos, and share it with a peer.

Teacher Facilitation: Introduce the video and lead the discussion of the methods used in film to illustrate or develop a theme, including reference to appropriate media terminology. Provide copies of lyrics and poems and audio and/or video accompaniment, if available. An explanation of the differing time-periods and audiences may be necessary before students examine the differences between the two. After explaining the format and purpose of the graphic organizer, circulate among students to encourage and expand students' responses.

1.1.7 Student Activity: Share songs chosen (see 1.1.5) in small groups to explain how the songwriter has illustrated a theme related to anticipation or expectation and defend their choices. Copy the class note on the form of a narrative poem/song. Write narrative poems/songs illustrating this theme. Students may wish to draw on personal experiences, common events, or more abstract concepts.

Teacher Facilitation: Organize the small groups and monitor the student presentations of chosen poems/songs and completes an observation checklist including communication skills and relevance of student choices. Introduce the writing task, as well as the culminating activity for the unit (see 1.5) providing students with the rubric which will be used. Develop a note highlighting the form of the narrative poem and or song including a variety of different styles, e.g., ballad, free verse, rap, lyric, to broaden the definition and allow for student choice in individual writing. Provide formative feedback on the assignment, or set up peer editing, explaining that an edited final version of this piece can be used for the culminating activity for this unit.

Assessment & Evaluation of Student Achievement

Task	Tool	Assessment
Short piece on classics	Anecdotal Comments	Communication
Class discussion	Observation Checklist	Communication Thinking/Inquiry
Response Journal	Anecdotal Comments	Thinking/Inquiry
Student Chosen Song	Observation Checklist	Knowledge/Understanding Thinking/Inquiry Communication
Narrative Poem/Song	Rubric and Anecdotal Comments	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- Provide a written guide for the film.
- Provide assistance with song selection.

Resources

Heker, Liliana. "The Stolen Party" in *The Storyteller: Short Stories from Around the World.* (James Barry and Joseph Griffin, eds.) Scarborough: Nelson Canada, 1992.

Bradbury, Ray. *The Electric Grandmother.*

Activity 1.2: Conscience

Time: 300 minutes

Description

Students are introduced to the role of a person's conscience as a motivating factor in characters both fictional and real. Students examine the role of conscience in behaviour and decision making. This activity focuses on the actions of an individual or a group, either locally or globally, righting wrongs for moral reasons. The culminating task is a non-fiction report. This leads into the study of memoir in 1.3. Conscience is a topic also explored when the students study *Macbeth* later in the course.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Language; Writing

Learning Expectations

LSV.01- read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language;
WRV.01 - use a variety of print and electronic primary and secondary sources to gather and assess information and develop ideas for writing;
WRV.02 - select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;
WRV.04 - revise their written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;

LAV.02 - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in panel discussions, speeches, and group presentations;
LS1.01 - analyse and interpret information, ideas, themes, and arguments in print and electronic texts;
LS1.02 - select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments;
LS1.03 - select and use a range of effective reading strategies;
WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes for writing;
WR1.04 - evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience;
WR2.02 - select and use an appropriate form to produce written work for an intended audience and purpose;
WR3.03 - use organizational patterns such as classification, definition, cause and effect, and chronological order to present information and ideas in essays, reviews, and summaries;
WR4.01 - revise drafts to improve clarity of expression;
WR4.04 - revise drafts to incorporate researched information, ideas, and quotations accurately, ethically and consistently;
LA2.02 - communicate orally in-group discussions, applying such skills as the following: fulfilling roles as required, preparing for discussion, contributing additional and relevant information, asking questions to extend understanding, making notes to track the discussion, completing assigned tasks for the group, working towards consensus, and accepting group decisions when appropriate.

Prior Knowledge & Skills

Research skills.

Planning Notes

- Review the opening chapter of *Frankenstein* and key parts of *Macbeth*, e.g., I, iv, 55-61; I, vii, 1-28; II, I, 41-69; II, ii, 29-62, to determine broader areas for exploration and emphasis in this activity and to prepare the class for later discussions and activities on the topic of conscience.
- Review the OSLA document (see Resources) on library research skills.
- Plan Response Journal questions to enable students to demonstrate their understanding of the concepts in this lesson in the form of storytelling, personal reflection.
- Choose articles for use in 1.2.2.
- Consult with the teacher-librarian regarding the research activity and generate a list of organizations that address issues of peace, environment, and social justice.

Teaching/Learning Strategies

1.2.1 Student Activity: In groups participate in a game of "Two Truths and a Lie" in which each group member recounts, as convincingly as possible, three interesting personal experiences to the group, one of which is a lie. As a group, decide which of the three stories is fabrication. In journals, reflect on the nature of lies, exaggeration, and falsehood in an entry entitled "Conscience", including comments on things such as the sense of guilt the student felt, how they were perceived by others after the fabrication, and the impact this had on other people. Participate in a follow-up class discussion.

Teacher Facilitation: Provide the instructions and then monitor the groups while engaging in dialogue about the typical daily techniques for "identifying" falsehoods, e.g., body language, pacing, vaguely explained details. Debrief the activity as a class emphasizing how students felt while fabricating, how lies and deceptions affect other people, and tactics that could be used to identify falsehoods.

1.2.2 Student Activity: Read two articles, one historically based and one current, about individuals who have been moved to action by their conscience in challenging circumstances, focusing on understanding the main ideas and underlying significance. In groups, discuss the audience and purpose of the articles and the character's revelation based on the individual's articles, e.g., Norman Bethune, Laura Secord, Emily Murphy.

Teacher Facilitation: Provide articles and highlight strategies used for close reading of informational text, drawing on student experiences and making connections to the reading they do in other subject areas, both currently and in the future. Facilitate group discussions and provide summary.

1.2.3 Student Activity: Select and research a volunteer group or organization, (e.g., Medecins Sans Frontières, Amnesty International, Frontier College), by accessing both print and electronic sources. Use scanning techniques to find appropriate resources and take point form notes highlighting the main ideas.

Teacher Facilitation: Work with the students to generate a list of suggested individuals, groups and organizations and review techniques for locating and recording information. Coordinate library research and lessons on use of the Internet and Boolean searches with library staff.

1.2.4 Student Activity: Review the rubric, identify the conventions for a non-fiction report, and then develop a report. Present a summary of the report in small groups, indicating how peers can get involved in the organization highlighted. Review rubric for expectations of the presentation.

Teacher Facilitation: Provide direction for the writing and facilitate the student presentations.

Assessment & Evaluation of Student Achievement

Task	Tool	Category
Journal Entries	Anecdotal	Knowledge/Understanding, Application Communication
Research Notes	Checklist	Knowledge/Understanding, Communication Thinking/Inquiry
Non-fiction Report/Presentation	Rubric	Knowledge/Understanding, Communication, Application

Accommodations

- Provide templates for research notes.
- Provide opportunity for audio or video report instead of written.

Resources

Ontario School Library Association Information Studies: Kindergarten to Grade 12 Toronto: Ontario Library Association, 1999. pp. 41, 52-3, 69

– www.unac.org United Nations website

– www.amnesty.ca Canadian host of Amnesty International

Activity 1.3: Alienation

Time: 300 minutes

Description

Students examine memoirs and poetry, many relating to a sense of alienation. Alienation is also explored when the students study *Frankenstein*. Students identify characteristics of memoir and identify the effects of narrators' use of setting to mirror a state of mind. Students begin writing anecdotes and memoirs in a "freefall" activity. They prepare an anecdote for oral delivery in small groups. After students examine models, they draft a memoir from a real or imagined experience. This memoir is a formative work, which may be selected by the student for revising and editing in the culminating task for this unit.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Learning Expectations

LSV.01 - read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language;
LSV.02 - demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on novels and poems;
WRV.02 - select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;
LAV.01 - apply knowledge of the development of the English language, vocabulary, and language structures, and the conventions of standard Canadian English to read, write, and speak effectively;
LAV.02 - use listening techniques and oral communication skills to participate in classroom discussion and more formal activities, with a focus on using academic language appropriately in panel discussions, speeches, and group presentations;
MDV.01 - demonstrate an understanding of a variety of media texts, audiences, and industry practice by analyzing representations, forms, and techniques in media works;
LS1.03 - select and use a range of effective reading strategies;
LS2.02 - analyse how elements of literary forms other than novels and poetry are used to enhance meaning (extensive study);
LS2.03 - analyse how elements of non-fiction forms influence their meaning;
WR2.01 - demonstrate an understanding of the uses and conventions of various forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries;
WR3.02 - select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations;
LA1.03 - apply knowledge of prefixes, suffixes, and roots to expand vocabulary;
LA2.01 - communicate orally in large and small groups for a variety of purposes, with a focus on listening for main ideas and significant supporting details; clarifying and extending the ideas of others; using appropriate academic and theoretical language; and evaluating implicit and explicit ideas using such criteria such as relevance, accuracy, and bias;
LA2.02 - communicate orally in group discussions, applying such skills as the following: fulfilling roles as required, preparing for discussion, contributing additional and relevant information, asking questions to extend understanding, making notes to tract the discussion, completing assigned tasks for the group, working towards consensus, and accepting group decisions when appropriate;
MD1.01 - demonstrate critical thinking skills by identifying bias and by analyzing explicit and implicit messages in media works.

Prior Knowledge & Skills

- Familiarity with methods for brainstorming
- Group work skills

Planning Notes

This activity uses the "freefall" approach to writing, a technique made famous by such writers as W. O. Mitchell. "Freefall" is used to describe interrupted or sustained writing activities. In this version of "freefalling" students are asked to explore personal experiences of feelings of alienation by writing "freefall" – allowing their minds and pens to run free on the page without judgment or inhibitions. It is easiest to time the writing, perhaps 10 minutes, for the first "freefall" and increase the time as students become more familiar with the technique. Enforce that all students write non-stop for the whole length of the given time and that they do not stop, go back, revise or correct errors. All students should be writing at the same time in total silence. It is best if the teacher writes as well. The goal is to put ideas on the page, usually in sentence form. From all of the rough "freefall" there might develop a story, or some rich unexpected images and language. The students need to "freefall" each day throughout this activity and 1.4 to acquire material for their final piece. On subsequent days, students may add to a "freefall" from a previous day or begin a new one! The best part of the "freefall" experience occurs when the time is up. Ask for volunteers to read. Use the "freefall" to point out good examples of writing and offer suggestions for taking the piece a step further. Reinforce the point that good creative writing follows the "freefall" association of ideas and images. Students need to show, not tell.

Note: Anecdotes need not be those which disclose personal information. Sensitivity to students' privacy should be maintained.

Consider the psychological safety, which must be addressed before embarking on discussion of emotionally laden subjects, such as those associated with alienation. Change or adapt the activities and the suggested texts to meet the needs of the students in the classroom. Blindman's bluff, for example, is suggested as an opening activity (1.3.2) for simulating the emotions associated with the alienation which students will discover in the literature they will read. In situations where this is not appropriate the teacher should provide a substitute.

Consider media references that can be used to demonstrate the role of setting in alienation, e.g., *Castaway*, *Night of the Living Dead.*

Review resources provided in the list for this activity, which include longer texts which students may choose to read for Unit 5. The intention is to provide a balance: some older texts are included because they shed light on the social history of Canadian women, immigrants and First Peoples, major achievements in Canadian literature are represented as well as minor works relevant to the topic to accommodate timeliness and local interest. This range of titles allows the teacher to guide students in their selection according to interests, needs, and access to resources.

Collect examples of memoirs to use in 1.3.4 and select the memoir excerpt to be used.

Provide currency and broaden student reading by collecting materials such as book reviews and editorial essays on subjects related to alienation. Homelessness, issues related to mental health, and social isolation that will appear in popular press, e.g., *The Globe and Mail* books supplement, *Maclean's*, *Toronto Star*, *Saturday Night*, and *The New Yorker*, and in special collections such as *The Utne Reader.*

Consult with library staff to facilitate access to a broad range of material.

"Alienation" in this activity and in later units refers to a state of mind found in literature and characterized by patterns of hope and despair, attempt and failure, a painful remoteness from divine authority, often rooted in personal guilt, appearing as inescapable destiny.

Teaching/Learning Strategies

1.3.1 Student Activity: Identify the characteristics of anecdote after hearing one. "Freefall" an anecdote. The anecdote may be based on any small event the student has witnessed or experienced personally, or could be fictional. Use the notes from this "freefall" to prepare and present the anecdote for oral delivery in the small group activity.

Teacher Facilitation: Model oral delivery of an anecdote to the class and then lead students in discovery of elements characteristic of anecdote, i.e., based on a small incident; freely structured; uses casual language; events arranged to maximize the effect of the ending – whether ironic, pathetic or humorous.

Note: Anecdotes need not be those which disclose personal information. Sensitivity to students' privacy should be maintained.

(Students can be invited to relate anecdotes they know that are urban legends.) Introduce the creative writing technique called "freefalling" and specifically outlines instructions for "freefalling" an anecdote. When the "freefall" is complete, assign students to groups with directions for presenting anecdotes orally to a small group audience. As an option, ask students to select one or more anecdotes from the group for oral delivery to the class as a whole.

1.3.2 Student activity: Participate in whole class discussion of personal experiences of alienation. Identify feelings such as not knowing who they are, where you are going, feeling unattached to anything, feeling afraid of making mistakes, feeling isolated. Relate to elements of the physical setting in videos that contribute to an atmosphere of isolation. Review the concept of pathetic fallacy and add to Glossary.

Teacher facilitation: Initiate the discussion with reference to common examples of the feelings associated such as those in the game of Blindman's Bluff. Encourage students to discuss the reasons why they feel uncomfortable in the role of the "blindman" and clarify the meaning of "alienation" when these feelings occur as a prevailing state of mind, distinct from a game. Refer to a movie, such as *Castaway*, selected for the effects of setting to emphasize the protagonist's utter isolation, the vastness of the ocean and beach, the density of forest, the rugged terrain, the juxtaposition of puny and useless flotsam swept onto the beach from civilization against the vast, power of natural elements all contribute to the protagonist's "otherness" from his new milieu. Make reference to lifelines, using, for example, the story of Theseus the Greek hero, in the labyrinth noting that Theseus's lifeline was a ball of string from Ariadne. Discuss the protagonist's psychological lifelines, in *Castaway*, in the form of a picture of his beloved and the companion he created, or use a similar example.

1.3.3 Student activity: In groups, brainstorm descriptive details specific to a setting, which evoke a sense of psychological isolation. Record brainstorming notes on chart paper and select the most evocative words and phrases to arrange into a found poem. (As an option, the found poem may also be a concrete poem.) Groups share their poems with class, possibly as a choral reading, without announcing their physical setting. Listening to the found poems, attempt to identify the setting.

Teacher facilitation: Provide each group with a picture or painting of a specific setting, e.g., desert, tundra, tropical rainforest, Bay Street financial district in Toronto, a shopping mall, winter days in small Northern Ontario towns, zoo, the classroom for a new student, bus terminal, or a schoolyard. Facilitate the group activities.

1.3.4 Student activity: Review examples of memoirs and research the etymology of memoir and related words. As homework, read a memoir and respond using an organizer with column headings such as alienating situation, physical setting, evocative details, point of view, audience, and purpose. In response to the memoir, identify the use of realistic details reflecting isolation.

Teacher facilitation: In whole class discussion, ensure students know general characteristics of this genre by discussing familiar examples, e.g., *Little House on the Prairie* series, memoirs of sports heroes, *Angela's Ashes*, and asking students for others with they may be familiar. Select one memoir for whole class reading such as Roch Carrier's "Fire Prayer", John Irving's "Piggy Sneed" or an excerpt from *Angela's Ashes* and outline requirements for a response.

1.3.5 Student Activity: In a second "freefall activity", begin notes that will be developed into a draft of a memoir using a true or imagined experience. Review the rubric and identify the conventions of the memoir form, and then draft a personal memoir from the "freefall" notes with special attention to use of descriptive details in setting to mirror the narrator/protagonist's situation and state of mind. Focus on showing not telling. Carry out paired-peer editing for form, content, and language skills.

Teacher facilitation: Assign a "freefall" memoir activity as the first step toward preparation of a draft of a memoir, reminding the class that the memoir they develop may be used for the final culminating activity. Provide direction for developing a first draft of a memoir and guidance for the peer editing process. Continue to caution students that it is not expected that they will use this activity to expose personal issues with which they have discomfort.

Assessment & Evaluation of Student Achievement

Task	Tool	Categories
Anecdote	Direct observation – teacher	Thinking/Inquiry Communication
Found poem	Direct observation – teacher	Communication
Freefall Drafts and Oral Memoir	Checklist – self-assessment	Knowledge/Understanding Thinking/Inquiry Communication, Application

Accommodations

- Freefall notes may be generated orally into tape recorder.
- Oral delivery of anecdote to small group may be replaced with mime.
- Read texts aloud.

Resources

Carrier, Roch. "Fire Prayer" in *Prayers of a Very Wise Child.* by Roch Carrier. Toronto: Penguin Books Canada, Ltd., 1992.

Irving, John. *Trying to Save Piggy Sneed.* Toronto: Alfred A. Knopf, 1993. 0-394-28010-5

Little, Jean. *Little by Little.* Markham: Viking Kestrel, 1987. 0-670-81649-3

McCourt, Frank. *Angela's Ashes: A Memoir.* Simon and Schuster Trade, 1999. 068487217X

Activity 1.4: States of Mind

Time: 300 minutes

Description

Students are introduced to characters in various states of mind. Students specifically focus on the genre of short story and its elements, especially the development of character. Through materials supplied by students and the teacher, opportunities to analyse various states of mind in art, poetry, video clips, cartoon strips, non-fiction, and novel excerpts, are also provided. The relationship between the characters' perceptions of their mental states, and how they are perceived by others and society also form a basis for comparative analysis. Students consider the plethora of terms (vocabulary, idioms, euphemisms, insults and politically correct phrases) used to describe various mental states throughout history. Students respond to specific topics and issues through discussion, guided Response Journal entries, free verse poetry, and in the form of short story drafts. These drafts provide material for students to draw on for a short story outline at the end of this activity, and possibly a polished short story or narrative piece at the end of Unit 1.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language; Media Studies

Learning Expectations

LSV.01 - read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues and language;
LSV.02 - demonstrate an understanding of the elements of fiction, dram, poetry, and non-fiction, with an emphasis on novels and poems;
LSV.03 - describe the elements of style in texts from various periods, and analyse their effects;
WRV.01 - use a variety of print and electronic primary and secondary sources to gather and assess information and develop ideas for writing;
WRV.02 - select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives and poems;
WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;
LAV.01 - apply knowledge of the development of the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write and speak effectively;
LAV.02 - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in panel discussions, speeches, and group presentations;
MDV.01 - demonstrate an understanding of a variety of media texts, audiences, and industry practices by analysing representations, forms, and techniques in media works;
LS1.02 - select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments;
LS1.04 - compare their own ideas, values, and perspectives with those expressed in a text;
LS1.05 - explain the influence of social and historical values and perspectives on texts and the interpretation of texts;
LS2.02 - analyse how elements of literary forms other than novels and poetry are used to enhance meaning (extensive study);
LS3.01 - analyse how language and syntax are used in texts to create a voice appropriate to the purpose and personal audience;
LS3.02 - describe how authors use rhetorical and literary devices, such as pun, caricature, cliché, hyperbole, antithesis, paradox, wit, sarcasm, and invective to enhance the meaning of texts;
WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes for writing;
WR2.01 - demonstrate an understanding of the uses and conventions of various forms by writing persuasive and literary essays, reviews, short narratives or poems, summaries;
WR2.02 - select and use an appropriate form to produce written work for an intended audience and purpose;
WR2.04 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing;
WR3.02 - select and use appropriate organizational devices and patterns to structure short stories, poems and multimedia presentations?
LA1.01 - apply a variety of strategies to extend vocabulary while reading, with an emphasis on understanding the denotation, connotation, and pronunciation of words;
LA2.01 - communicate orally in large and small groups for a variety of purposes, with a focus on listening form main ideas and significant supporting details; clarifying and extending the ideas of others; using appropriate academic and theoretical language; and evaluating implicit and explicit ideas using criteria such as relevance, accuracy, and bias;

MD1.01 - demonstrate critical thinking skills by identifying bias and by analysing explicit and implicit messages in media works;
MD1.03 - analyse the relationship between media works and their audiences.

Planning Notes

- This activity deals with the highly sensitive topic of characters' mental states. Although a range of states is explored, it is important to note that some students, and/or their family members, may be suffering from some form of mental illness. It is crucial to set guidelines for in-class discussions and show respect at all times for people with mental illnesses, even if they are fictional characters.
- At least two days before beginning this activity, tell students they will be exploring various mental states of characters and ask them to bring in at least one thing related to this topic, e.g., poem, comic strip, song, story, diary entry, painting. Students should bring something that shows a character in a specific state of mind. Be sure to tell them they will be sharing these items with peers in small groups. This will avoid having students bring highly personal things and then being resistant to sharing them. Model the sorts of things students might bring by showing: a piece of art, such as Edvard Munch's, "The Scream", Picasso's " Weeping Woman", or a picture of the Mad Hatter from Alice In Wonderland, songs such as Paul Simon's "Still Crazy After All These Years" or "Vincent" by Don McLean, poetry, such as "Progressive Insanities of a Pioneer" by Margaret Atwood, photos of recognizable personalities such as, Emily Carr, Mother Teresa, Ghandi, Grey Owl, Rasputin, Einstein, self portraits of famous artists, such as Van Gogh, newspaper articles about self-help groups, motivational seminars and activists chained to trees in Northern Ontario and British Columbia , a diary entry, video excerpt, or another choice.
- Review the short stories, poems and videos suggested and select what ones will be used or identify alternatives. Some materials have mature content and could offend students.
- Select a short story that is a good exploration of state of mind, to use as a model to introduce the lesson.
- Have several dictionaries (a variety of publishers, if possible), thesauri, dictionaries of idioms and phrases, dictionaries of etymology and dictionaries of literary terms available in the classroom.
- Make colour overheads of art work to be used in this activity. Use a non-permanent marker to highlight on the overhead, e.g., use the marker to draw students' attention to the curve of the body and eyes in paintings to analyse the character's state of mind.
- Make overheads of poems and story excerpts to analyse diction and other specific language features.
- Prepare short content quizzes for each of the stories to be read independently, or a generic content quiz.
- "Freefall" writing is used again in this activity, building on skills developed in 1.3. However, consider using other approaches to writing as desired.

Prior Knowledge & Skills

- Literary terms
- "Freefall" creative writing technique explained in Activity 1.3 and "Show, don't tell" approach
- Elements of a short story, such as plot, character, setting, theme, point of view
- Ability to write a character sketch
- Ability to use dictionaries, thesauri, and other reference dictionaries
- Group work skills

Teaching/Learning Strategies

1.4.1 Student Activity: Respond to the items shown by the teacher, and participate in the class discussion on states of mind. Locate items of their own to bring to class. In small groups, share and discuss their pieces, which depict a character's distinct state of mind. Groups report highlights of their discussions to the whole class.

Teacher Facilitation: Introduce the class to the topic: states of mind in characters revealed through short stories. You might show three different things to capture the students' attention: a poem, and two paintings on overheads. Ask the students to write down what they think the state of mind of the main character might be in each piece and to support their opinions with three reasons. Responses are briefly discussed and the notion that a character might be perceived as "crazy" because he or she is "different" is explored. Remind students to bring at least one item for the next class to illustrate a character's specific state of mind, similar to what the teacher has just modelled. Facilitate small group sharing, as well as whole group highlight sharing. Appropriate pieces might be displayed on a bulletin board. This adds to the previous day's discussion about various states of mind in literature and art. Discussion topics might include responses to the general questions: 1. What are some of the terms used to describe various states of mind? 2. What are some terms used both historically and in modern times? 3. What are various treatments for "crazy" people historically and in present day? 4. Are there people who are considered "crazy" of many ages, cultures and both sexes? 5. To what extent do such factors as death of a loved one, guilt, alienation, getting a new job, rejection, disappointment, falling in love, financial crisis, having a baby, winning a major award, moving cities and other factors of life have an effect one's mental state?

1.4.2 Student Activity: Make notes on a review of the elements of a short story and aspects of a character sketch. In small groups, students read an assigned short story and analyse it. Keep Reader's Notes on plot, setting, characters, theme, point of view, conflict, tone, language, diction, symbols, simile, metaphor, foreshadowing, pathetic fallacy, irony, archetypes, and allusions. Each group completes a character sketch of the protagonist, responding to specific criteria. Small groups present their short story to the class, focusing on the state of mind of the protagonist and illustrating how other aspects of the short story reinforce the character's state of mind. Evaluate whether or not they think the character is "crazy" and why. Group notes about the story and the character sketch are submitted to the teacher to check for completion. Definitions of new terminology are added to students' Glossary of Terms.

Teacher Facilitation: Review a model outlining the elements of a short story and other features in short stories, highlighting terminology. Lead a brainstorming session on the important aspects that must be considered when writing a character sketch, e.g., background, position in society, positive qualities, flaws, motivations, relationships with others, how the characters perceive themselves and how they are perceived by others. Provide the group short story assignments and monitor their progress.

1.4.3 Student Activity: In small groups, create a working definition of "crazy", brainstorm a list of terms used to describe people who are said to be "crazy." Take the words generated and group them under headings on a chart: Euphemisms, Idioms, Insults, Politically Correct Phrases, Historical Terms and Etymology. Participate in a whole group exploration of the number of negative terms used to insult people illustrating the lack of respect people who are nonconformists receive in our society. The term "crazy" and its synonyms have been applied to Einstein, Mother Teresa, Ghandi and other free thinkers and non-conformists. "Freefall" a draft based on the topic of a crazy state of mind. It can be about a real event or made up. It might be a description of a specific person engaged in an activity.

Teacher Facilitation: Provide a model of the terminology chart organizer with examples and students continue and fill in the rest in groups. Lead the class discussion to sensitize students to the difference between denotation and connotation of words associated with people we might call "crazy" or even "insane" and set the boundaries for class discussions. There may be students in the group who have personal experiences with mental illness. Derogatory terms to refer to characters, fictional or real, with mental illness are not acceptable. You must caution students to use appropriate language throughout the activity and show respect at all times. Initiate the "freefall" writing session, possibly using some

"freefall" story starters, such as: the mad scientist, the strange old man or woman next door, the crazy activist who nearly lost her life, they all called me nuts when…, jealousy can drive you mad, fear that drove him to do it, the black flies were so bad they nearly drove me crazy.

1.4.4 Student Activity: Listen to a short story. Before discussing the story as a whole group, write a brief Reader's Response (personal reaction to the story, not necessarily a literary analysis). Identify the character they deem to be "crazy", the cause, and provide three direct quotations from the story to support their opinions. Share responses and develop a note on the elements of a short story.

Teacher Facilitation: Read aloud a short story such as "The Box Social" by James Reaney, "The Broken Globe" by Henry Kreisel, "Trust Games" by Danielle Urquhart, or "The Singing Silence" by Eva-Lis Wuorio and provide journal prompts. Lead a class discussion reviewing the definition and elements of the short story: plot, setting, characters, theme, point of view, conflict, as well as, tone, language, symbols, simile, metaphor, foreshadowing, irony, archetypes, and allusions. Model Reader's Notes by providing point form notes based on the preceding headings

1.4.5 Student Activity: Write another "freefall", and then volunteer to share your writing.

Teacher Facilitation: Provide direction for the "freefall," allowing students to continue one from a previous day or to work on a new topic, such as revenge, which is a topic found in "The Box Social" or a topic found in another story. The "freefall" could be about a personal experience or students could make one up. Suggestions for the "freefall" might include: "my sister left the empty milk in the refrigerator for the last time," "my brother would never want to borrow my clothes again after that", "I decided to show my grandma she had won her last game of chess." These can be light-hearted topics and comical. Ask for volunteers to read. Use the "freefall" to point out good examples of writing and offer suggestions for taking the piece a step further. Reinforces the point that good creative writing follows the "SHOW DON'T TELL" rule; good writers do not tell.

1.4.6 Student Activity: Make notes on Gothic elements. For homework, read a Gothic short story and prepare Reader's Notes on the story in the journals as modeled by the teacher in 1.4.4.

Teacher Facilitation: Introduce elements of Gothic and assign a story such as "The Yellow Wallpaper" by Charlotte Perkins Gilman (Stetson) or another similar Gothic short story, such as "The Black Veil" by Charles Dickens. There should be several options and students could choose the one they would like to read. (See Resources) Some common elements found in Gothic stories include: characters and places have no names, supernatural occurrences, strange rooms with secret passageways, sometimes characters return from the dead, ghostly atmosphere, melodramatic and highly descriptive language, madness, nightmares, confinement.

1.4.7 Student Activity: Use their point form Reader's Notes as a basis for a class discussion, and then write a two to three paragraph analysis of the story based on specific criteria. Write a fourth "freefall" based on an intriguing aspect of the story. It might be connected to the other themes studied in Unit 1. Students might even want to use elements of the Gothic tale in their "freefall".

Teacher Facilitation: Review the Reader's Notes for completion and facilitate a discussion about the short story based on the elements of a short story, and adding the elements of Gothic, the role of women, social commentary and identifying examples of SHOW DON'T TELL. Provide directed questions such as 1. What is the conflict between the personal and the societal expectations at the time? 2. How is the woman a victim of alienation, guilt and deflated expectations. 3. Would this story be believable if the roles were reversed and the man were imprisoned in the room by his wife? 4. Explore the point of view from which the story is told. Examine the passage of time. How reliable is the narrator? 5. List the elements of the classic gothic tale found in "The Yellow Wallpaper." 6. Research the colour yellow. The author could have chosen any colour for the wallpaper, why yellow? (Remind students that elements of gothic tales are present in *Frankenstein*, which they are reading in preparation for Unit 2.)

1.4.8 Student Activity: Write a quiz of literary terms covered in Unit 1 and mark it by exchanging papers. Develop short story outlines based on their three or four "freefall" pieces or they may choose to work on another idea. The outlines for a possible short story must reflect a character's state of mind. Share short story outlines in small groups to get feedback from peers about the potential and possibilities this piece would have if it were to be written as a short story. Review the rubric for a narrative piece and develop a checklist of the conventions of the short story form.

Teacher Facilitation: Remind students to review their glossary entries and identify examples for each term prior to providing the quiz. Model how to write a short story outline and provide students with a checklist for students to respond to their peers' short story outlines. Reinforce the focus on SHOWING NOT TELLING in their short story drafts and demonstrate where and how this happens in their peers' pieces.

Assessment & Evaluation Student Achievement

Task	Tool	Category
Character Sketch	Checklist	Knowledge/Understanding, Thinking/Inquiry Communication
Journal Responses	Anecdotal comments	Knowledge/Understanding Communication Thinking/Inquiry Application
Short Story Analysis	Rating scale	Knowledge/Understanding Communication Thinking/Inquiry Application
Test on Glossary of Terms	Marking Scheme	Knowledge/Understanding
Short Story Outline	Rating scale	Knowledge/Understanding Communication Thinking/Inquiry Application

Accommodations

- Provide students with opportunities to take copies of the stories home to read at their own pace.
- Provide students with opportunities to present their short story outlines orally, or on a tape.
- Allow students opportunities to work on "freefall" at home if writing under timed pressure will present a problem for them.
- Provide a chart organizer for character sketches and Reader's Notes for the short story.
- Provide a variety of literary dictionaries at many levels of difficulty.
- For enrichment, introduce elements of Gothic by taking the class to a nearby Gothic church to see elements in Gothic or Romanesque architecture, linking to Gothic writing elements.
- For enrichment have students read another Gothic short story and identify and compare the elements of Gothic in both.

Resources

Specific Short Stories

Dickens, Charles. "The Black Veil." *In Pre-twentieth Century Short Stories*. Moore, Jean and Catron, John. London: Hodder and Stoughton, 1999. ISBN 0-340-73742-5

Gilman, Charlotte Perkins. "The Yellow Wallpaper." In *Pre-twentieth Century Short Stories*. Moore, Jean and Catron, John. London: Hodder and Stoughton, 1999. ISBN 0-340-73742-5

Kreisel, Henry. "*The Broken Globe*" Oster, John E. et al. *Literary Experiences:* Volume One. Scarborough, Prentice-Hall, 1989. ISBN 0-13-537762-5 (Volume One- Teacher's Guide: ISBN 0-13-537853-2)

Marshall, Joyce. "The Old Woman". *In Canadian Short Stories*. Ed. By Rovert Weaver. Oxford University Press, 1960. ISBN 0-19-540131-x

Reaney, James. "The Box Social." *In The Box Social and Other Stories.* The Porcupine's Quill, 1996. 0-88984-173-X

Urquhart, Danielle. "Trust Games" in *The Toronto Star.* Sunday, July 16, 2000 C 15, Sunday Star-Short Story Contest: Third Place

Wuorio, Eva-Lis. "The Singing Silence" In *Literary Experiences*

Short Story Anthologies

Baldick, Chris, Ed. *The Oxford Book of Gothic Tales.* New York: Oxford University Press, ISBN 0-19-214194-5

Moore, Jean and Catron, John. *Pre-twentieth Century Short Stories*. London: Hodder and Stoughton, 1999. ISBN 0-340-73742-5 (Teachers' Resource Book 0-340-73743-3)

Oster, John E. et al. *Literary Experiences,* Volume One. Scarborough, Prentice-Hall, 1989. ISBN 0-13-537762-5 (Volume One- Teacher's Guide: ISBN 0-13-537853-2)

Sullivan, Rosemary, Ed. *The Oxford Book of Stories By Canadian Women In English.* Don Mills, Ontario, Oxford University Press, 1999. ISBN 0-19-541426-8

Art Work and Poetry Reference Books

Benton, Michael and Peter. *Double Vision: Reading Paintings... Reading Poems.... Reading Paintings.* London: Hodder and Stoughton, 1990. ISBN 0-340-51852-9

Benton, Michael and Peter. *Painting with Words.* London: Hodder and Stoughton, 1995. ISBN 0-340-61873-6

Benton, Michael and Peter. *Picture Poems.* London: Hodder and Stoughton, 1997. ISBN 0-340-67987-5 (Benton series available from Bacon and Hughes, 81 Auriga Drive, Unit 30 Nepean, ON, K2E 7Y5 – 1-800-563-2468)

Booth, David W. and Stanley Skinner. *ABC's of Creative Writing.* Toronto: Globe/Modern Curriculum Press, 1981. ISBN 088996-048-8

Cameron, Bob et al. *Poetry In Focus.* Toronto: Globe/Modern Curriculum Press, 1983. ISBN 0-88996-066-6

Famous Works of Art Illustrating States of Mind

Most of the works listed are found in the Benton series (see above) with poems that accompany the art:

"The Scream" by Edvard Munch

"Anxiety" by Edvard Munch

"The Room" by Vincent van Gogh

"Self-Portrait" by Vincent van Gogh

"The Lady of Shalott" by John William Waterhouse

"Ophelia" by John Everet Millais

Activity 1.5: Universal Themes

Time: 240 minutes

Description

Students synthesize their expanded understanding of the elements of short pieces and of the use of themes to produce a narrative piece with a stated purpose and audience. Students orally present a short piece that illustrates the theme discussed. Students write a test based on a sight short story.

Strand(s) & Learning Expectations

Strand(s): Literature Studies and Reading; Writing; Language

Learning Expectations

LSV.01 - read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language;
LSV.02 - demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on novels and poems;
LSV.03 - describe the elements of style in texts from various periods, and analyse their effects;
WRV.02 - select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
WRV.04 - revise their written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;
WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate;
LAV.02 - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, with a focus on using academic language appropriately in panel discussions, speeches, and group presentations;
WR2.01 - demonstrate an understanding of the uses and conventions of various forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries;
WR2.04 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing;
WR4.02 - revise drafts to improve clarity of expression;
WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation.

Planning Notes

- Collect sources for students to use, with an emphasis on materials with which they may not yet be familiar (e.g., *Saturday Night, The New Yorker, Globe Book Review, Atlantic Monthly).*
- Arrange for access to computers for word processing.
- Develop checklists for the conventions of each form.

Prior Learning

- Elements of short pieces (short story, memoir, biography, poem, article).
- Identification and analysis of theme.

Teaching/ Learning Strategies

1.5.1 Student Activity: Work in small groups according to theme. Locate examples of pieces that relate to the theme and present choice with a statement of the theme. Decide on one theme statement and develop and present the theme as a group to the rest of the class.

Teacher Facilitation: Assist students in their assignment to groups, allowing them to select one of the topics or themes addressed in the earlier activities. Provide the framework for the task. Assist groups with suggestions for sources for pieces if necessary (these can include visuals, advertisements, video clips, stories, poems, songs) and with focused questions during their discussions.

1.5.2 Student Activity: Discuss within the group how to address the theme in a written piece, and then choose one of the forms practised during the unit (poem, non-fiction piece, memoir, short story). Take a piece started in one of the earlier activities or choose a form you liked, but write a new piece related to their chosen theme. Identify the purpose and audience and then develop a draft of the piece.

Teacher Facilitation: Review the rubric for narrative piece. Provide students with a checklist for the conventions of each form, based on the ones they developed during the unit activities. Provide direction for the groups and assist students with choosing a writing task that is appropriate to their interest and to their abilities, to ensure success.

1.5.3 Student activity: Share pieces within their group and then carry out peer editing of the pieces. Use examples of organization, choice of language and clarity of expression that are from the pieces studied during the unit. Use input from discussion and peer editing to polish their product. Pieces of writing are submitted to teacher to be evaluated using the rubric for narrative piece.

Teacher Facilitation: Provide framework for peer editing, such as having a partner in their group edit for content, and someone from another group who is using the same form editing for the conventions of the form, as well as for grammar and usage, spelling and punctuation. Students should edit at least one piece involving a different form than what they are writing.

1.5.4 Student Activity: Write a unit test, which includes a sight passage of a short story to identify elements of the short story and analysis of it. Other questions may cover form and style of other pieces covered in this unit or a comparison of the sight passage to other works in the unit.

Teacher Facilitation: Provide the sight passage and questions, letting the students know that this gives them practice in test and exam taking skills, while allowing them to demonstrate their achievement of the expectations addressed in the unit.

Assessment & Evaluation of Student Achievement

Task	Tool	Category
Presentation to group	Self-and peer assessment rubric	Knowledge Communication
Sight passage	Marking scheme	Knowledge Thinking/Inquiry Communication
Narrative piece	Rubric (see below)	Knowledge Thinking/Inquiry Communication Application

Accommodations

- Encourage choice of piece to provide opportunities for enrichment.
- Provide extra time.
- Use a computer to write answers for the test.

Rubric for Narrative Piece: Poem, Short Story, Memoir, Non-fiction piece

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Elements and Conventions of Form WR2.01	- limited use of the conventions of the selected form	- some use of the conventions of the selected form	- considerable use of the conventions of the selected form	- thorough use of the conventions of the selected form
Thinking/Inquiry Selection of Form WR2.02	- the piece accomplishes purpose with limited effectiveness	- the piece accomplishes purpose with some effectiveness	- the piece accomplishes purpose with considerable effectiveness	- the piece thoroughly and effectively accomplishes the purpose
Communication Organization WRV.03	- limited evidence of organizational structure appropriate to the selected form	- some evidence of organizational structure appropriate to the selected form	- considerable evidence of organizational structure appropriate to the selected form	- extensive evidence of organizational structure appropriate to the selected form
Communication Selection of Language WR2.04	- limited use of language and voice appropriate for the purpose and intended audience	- some use of language and voice appropriate for the purpose and intended audience	- effective use of language and voice appropriate for the purpose and intended audience	- impressive use of language and voice appropriate for the purpose and intended audience
Communication Clarity of Expression WR4.02	- communicates ideas with limited clarity	- communicates ideas with some clarity	- communicates ideas with considerable clarity	- communicates ideas with exceptional clarity
Application Language Conventions WR5.04	- limited application of required language conventions, with errors that obscure or detract from the clarity and fluidity of the piece	- some application of required language conventions, with some errors that obscure or detract from the clarity and fluidity of the piece	- considerable application of required language conventions, with errors that do not detract from the clarity and fluidity of the piece	- thorough application of required language conventions.

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

This rubric could be used with a checklist of conventions for each form, as well as a checklist of required language conventions.